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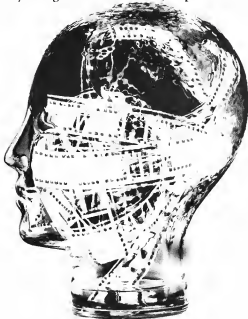
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ISSN 0011-3228



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German *Papier* first appeared in this format in December 1975 in that year only nine Australian feature films were released (less than half the number of American and European releases). It marked the resurgence of film production in Australia. In 1976 there is a healthy 12 feature films released for release and several more in production, not to mention many short features and tele films. These make progress in output has been followed by numerous technical and program standards which have gained the Australian cinema international recognition. This special issue has been published exclusively for the 1976 Festival International du Film de Cannes and comprises articles, interviews and picture spreads which have appeared in previous issues of *Cinema Papers*. The past year's film with the film festival of this festival, a special supplement containing all of who's who of the Australian film industry and schedules of directors and feature films from 1975 has also been included.

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Part cover: *Summerfield* by Philip Morris. Photographed by David Gossard.
Cover: *Who's Who* by David Gossard.

Printing: *Printer:* Peter Blackwell Pty Ltd, 681 Victoria St, 4th Melbourne, 3001. *Typesetting:* 555 220 7270 *Typesetting:* *Printer:* Computer Typesetters, 24 Market Street, South Melbourne, 3207. *Typesetting:* 555 220 7270

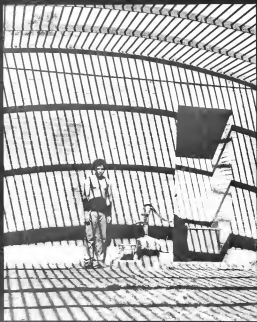
This journal is published by *Cinema Papers* and is published with assistance from the Australian Film Commission. It is published in the most difficult subject and not necessarily those of the British Film Commission. It is published in the most difficult subject and not necessarily those of the British Film Commission.

Cinema Papers is published by *Cinema Papers Pty Ltd*, Main Office: 143 Thorne St, South Melbourne, 3207. Telephone: 03 525 5410. *Printer:* 3054 Pitt St, Sydney. Telephone: 02 951 21 11.

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PRODUCTION REPORT

**The
Chant of
Jimmie
Blacksmith**



FRED SCHEPISI

Producer/Director/Scriptwriter

Why adapt Thomas Keneally's book?

It is something that is normally against my principles, because I believe a work of art in a particular media should stay in that media. I don't believe it is transferable. There are some malleable exceptions, but I think they are almost always films which are quite different to the book — *Onion Wilder's The Trial*, for example.

So, I was very wary. However, I believe Thomas Keneally wrote the book with it being filmed in mind. It is a very visual book, though when you try to break down and transfer it into film, it is an entirely different proposition. There are just so many things in it that you can't do in film — newspaper reviews would be the simplest example.

As well, Keneally is such a precise writer that in one sentence, he can give you a balance between black and white feelings and sympathy for a character, and that you can do so easily in film.

What I did was to read the book again and again until I found what he was about. I then put that aside and tried to find my own justification for it, looking at it as if I was writing it myself.

What attracted you to the book in the first place?

The subject matter. I think it is a great story, one that is culturally relevant today. I believe it is the kind of story that can reach people on a mass level, and also say something that needs to be said in this country.

Is the film's concern on racial matters a universal one, or one relevant largely to the Australian situation?

It is universal, it is about blackness, of being black and white, and about being torn between two worlds, two cultures. That is a situation that exists everywhere, and I think the sophistication of it are the same. I am sure black audiences would well go crazy for it.

However, the film isn't specifically one-sided. The book tends to paint all the whites in outrageous roles, and I don't believe that they would have been, they were just acting the way they knew.

We are a far better educated now, but we still treat Aboriginals about as badly. So, it is still a

Thomas Keneally's *'The Chant of Jimmie Blacksmith'* is one of Australia's few great novels. It tells the story of a young half-blood Aboriginal who leaves his tribe to make a go of life in a white man's world. Confronted by pressures he cannot control, he explodes in a fateful "declaration of war".

Schepisi started his career in advertising at 18. He then took charge of television production for one advertising agency before joining Cinesound Productions, Victoria, as manager in 1964. Two years later, he took over the firm and formed his own production house, The Film House.

Schepisi's first fictional film was *"The Priest"*, a half-hour episode from *"Libido"*. *"The Devil's Playground"*, which followed in 1976, was a financial and critical success, and was the second Australian film to be invited to the Directors' Fortnight at Cannes.

In the following interview, conducted by Australian Film Institute executive director David Roe and Scott Murray, Schepisi talks about his direction, the logistical problems of shooting a \$1.2 million film over 14 weeks, and his handling of actors.



question of what is the norm for society.

What effect will this de-villainization have on the dramatic tension?

I am not actually de-villainizing them because what they were doing was wrong. Rather, I am trying to humanize them, showing that they could have been you or

me.

Also, it is not only a black and white thing; it is the story of an understanding of a person who is trying to make a go of it and isn't allowed to. Now that problem relates to probably 50 per cent of our society.

The pressures on him are, therefore, not particular to him being a half-breed. . .

Correct. Apart from color pressures, the forces on him are the same that would apply to any person who is poor or disadvantaged.

I have from a contrarian point-of-view that the audience won't be thinking of him as a black guy, but that they will be seeing, those thinking of him as like themselves, trying to get somewhere in the world.

Given the Australian public's attitude to Aboriginals, do you see a problem in trying to create sympathy for the character?

Would you say so? (Schepisi holds up a photo of Timothy Lewis). With a guy who is as handsome and compelling as that — I don't think so.

Of course I was concerned, but while I was at here and talk to you about audience, in the end you can only make a film for yourself. You have to make it to your integrity and to the way you truly feel.

You can't be worried about whether the audience needs violence, sex or whatever, other than in terms of telling them know where they are and what they are meant to feel. Obviously it is no good making a film without any sexpans in it — you need some consideration for the audience — but there is no way of really knowing, you just do what you feel is going to create a real experience.

How have you handled the violence in the film?

The way I like to put it is that it is more *Star Wars* than *Sans Frontieres*. But I think it will probably fall half-way between the two, because though I have tried to stylize it and do something different, in the end you have to front it head on. You can't avoid it because that would be like having sex without an orgasm.

Ironically, I do think a lot of Australian films tend to avoid a lot of things on an intellectual level. They think that the audience knows what is going to happen so they don't tell them. What they should do is tell them on a physical level.

Do you think it is an intellectual decision or a refusal to face up to things?

It is a mixture. I have fronted up to this problem a million times. We'll have this argument, or will I leave it out because everyone will



Despite his value as a police broker, James is constantly subjected to doing menial tasks.



Ray Brown as Farrel with his brother James Blackmore.

know that it's coming? And each time I have had to say to myself, "Come on, it is physical thing, it has to reach its climax."

So, I fringed up to the viewer and it is going to be devastating; I think they will have to wipe their eyes at the premiere (laughs). I mean, it even gets me.

Have you used special effects?

We have tried to do it as a bloodless manner. If there is one thing I am overconfident of in film, it is in phony make-up and blood. You won't find any of that here, though what you will find will be pretty bloody terrifying.

According to Ian Baker, the film takes a panoramic view of the Australian countryside. Would you agree, and if so, how do you react to the claims that there is poor but-offer?

If people say that, they are misunderstanding the value of some of the elements of Ryan's Daughter. Doctor Zhivago and Lawrence of Arabia. What are movies — and certainly it was my intention — is the putting of human action within a scale. We keep questioning things by cutting, say, from a tiny beetle to people who are having, what is for them, the most harsh; drama in the world. Some 200,000 Pakistanis could get wiped out in a tidal wave, but there is something in human nature that makes one feel less about that than if you told me I was a dick-head. We are trying to put a kind of feeling in scale.

After completing "Backroads", Paul Brierley suggested that only Aboriginals should make films about themselves. Were you



Tommy Lewis as James Blackmore.

conscious of such issues?

I thought for instance that I should have black interpreters with me so that when I was expressing something there would be somebody who understood the actors' cultures and who would be able to interpret these feelings for them. Then when they acted the scene, the truth would come out and that would be exciting and different.

But I then discovered, if you spend enough time with your particular actors, you will find that truth without interpreters.

I would mista my attention to that of Roman Polanski or Miles Forman directing in the US. They must have had encountered someone language and culture barriers, but they were able, by linking with the people, to break through them.

You used an actors' tutor as well . . .

Yes, Michael Conchield. We had heard of his work on *School Boy* and in theatre, and as one black star had never done any acting before, we used Michael to train them.

Firstly, I went through the script with Tommy and Freddy, and my wife got them systems by which they could learn their parts. Then

Michael gave them exercises on the emotional areas that we wanted. He took them all home, taught them to run and hardened up their feet in the cold — all those aspects of it.

He then did exercises where they interpreted each line with gestures. He was really preparing them for me. It is a great way to work, and Michael did a fantastic job.

What made you decide on Tommy Lewis for the lead role?

Rhonda and I were at Melbourne airport, at music to the opening of David's Playground in Perth, when I noticed Tommy passing by. When I came back from checking my tickets, Rhonda, who was in the coffee lounge, said, "That guy over there is fantastic." We talked about it and then I sent her over. So in the reverse of the normal one she did the "How would you like to be in film?" line. I think he put about 100.

She talked to him for a while, then I went over. He was going to Darwin, and when he came back he rang us up, much to our surprise — we thought he would probably be too shy.

I put him through a very heavy test. I stood him in the centre of



James on the run.



James with his brother Mark (Freddy Reynolds) while on the run.

the studio and set up the cameras and lights. There are offices everywhere with phones ringing, and I told people to keep walking through the studio.

I made him do some things on video tape, then I walked away, telling him to go through them again 10 times with someone else. I then came back and told him to do it again.

I was trying to create as much confusion and pressure as possible. We did this for four hours, he stood the test and was actually improving. We then knew he had to be good.

And the other actors . . .

Torrey wanted me to meet his friends from the Swinburne Tech, so we went to a party at John Morrison's place. He didn't know Freddy Reynolds, but Freddy came in as a guest of someone else, and when he walked into the party I took one look at him and said to Rhonda "There it is, let's get him." We had a lot of trouble getting him, though.

How long was the shooting schedule?

We did 17 weeks with a major crew, though there were three weeks within that when we should have been working with a smaller one, but the logistics just wouldn't allow it. I think it would have been better to take another week and work with a smaller crew all the time.

On top of that, we had three weeks with an almost full-crew, one day with cinematographers, soundmen and myself, and a couple of days with the cameraman and two assistants picking up little extras. It was hectic.



What was the reason for the long shoot?

The movie school from where Anne came

I wanted to go to a number of different country locations and they were spread all over the place. We went from Dublin to Glasgow, then to Armagh, Kesh, to Derry, then down to Mullumbidgee, and then back to Melbourne. Now that takes a lot of time, and that was one of the reasons for the long schedule. Another was that no matter what our base was we would have at least three hours travel to and from the location. This was from when you leave base to when you arrive back, so that left us with six and a half or seven hours for actual shooting.

So while it seemed a long schedule, we were still doing two to two-and-a-half minutes a day. And if you want good looks for all those things, you need the time to do it.

Why would you have preferred a smaller crew over a longer period?

I find big crews have a lot of time to be annoyed and do nothing and the minute someone has nothing to do they start to slack off. They whinge about yesterday's meal or last night's dryer and it builds and builds.

When you have a smaller crew who are all helpful and involved, they are constantly resolved, and become part of the film. They have less time for bitching and whinging.

What is the film's final budget?

The budget is — the world will be surprised to know — still \$1.2 million. We are a bit \$25,000 over budget, which is the amount of the preliminary PR budget that we never had in the budget but which we later tried to squeeze in. And most of that is coming back through the Department of Trade.

As well, we started an insurance claim today, and we have put to get off our people and wardrobe. So, we are likely to be under budget, which I think is fantastic!

It is certainly contrary to the

rumors of \$2.8 million . . .

I would like to say something as that. When this industry gives us up and stops making everybody's film to be a disaster, particularly the big budget ones, then we will really start making strides. The rumors that went round before the film started have caused us enormous trouble, particularly with the APC and our private investors.

Anyhow, I believe in correct budgeting in the first place, and with everything that happened to

us, thank God we had Roy Stevens out from Britain.

He was production manager . . .

Aussie producer will be his wife now. He had the capacity when we moved to us here to say: "Look, transport is costing us so much and since this is a beautiful area, let's dig it and find some of the things that we have in other places and showcase a movie."

He was able to contain the film in an extraordinary way and certainly no one in Australia would have been able to do it.

Most people here are a bit up themselves in the minute they do one job as production manager or associate producer, then they want to be a producer. This is causing disaster across the industry because almost everyone is going over budget. That is one side of the picture.

Flexibility is another thing people in this country cannot understand, particularly big crews. If you see a great shot, you must get it, no matter if it is irrelevant what it says on the call sheet, because you may never see it again.

People have a disease for wanting to make a film for a price, in so many weeks and with so many people, and that is all that counts. It isn't all that counts.

If, despite my efforts to contain it, my film ended up as over budget, \$100,000 to left it from being an ordinary film to a great one, then I would have spent the money. That is the other side of the story.

Concluded on P. 103



Robert Thompson in New Zealand who adapted *Annex* in his own



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Dr. Leif: Susan Penhaligon (Wang
Kamel and Roger Barry (Dr. Wilson)
Patrick

The Right: An injured Dr. Rogers (Dr.
Vivian Hargrave) (Patrick)

Right: Dr. Robert Hargrave (Dr. Rogers)
and Susan Penhaligon (Wang Kamel)
Patrick

Screenplay: The production is Patrick of
his mother (Susan Ann Penhaligon) and his
father (Paul Young) Patrick







TOM HAYDON

Tom Haydon is one of the new brigade of directors who emerged under the stewardship of Ken Watts — now chairman of the Australian Film Commission — at the ABC. His first films made in the 1960s at the ABC, *"The Trifling Skull"* and *"Dig a Million, Make a Million"*, received several Australian awards and made an impact overseas. This led to an offer of producerhip by the BBC.

Haydon made several episodes of the BBC's prestigious *"British Empire"* series, including the now notorious *"Beyond the Black Stamp"*. He followed this with a documentary on the travails of the cod war, *"Skipper Pitts Goes to War"*, which was well reviewed. Then came two more films on Australian themes — *"Egging to a Friendship"*, about Russell Braddon, and the *"Long, Long Walkabout"*, on the Aborigines. These were BBC-ABC co-productions.

In 1975, he returned to Australia on a creative fellowship from the Arts Council. He has formed a company with Geoff Barton, ARTIS Film Productions, which has received AFC pre-production support.

Tom Haydon was interviewed for *Cinema Papers* at his home in Sydney by Ian Stocks. He begins with a discussion on Australian filmmakers' attitudes towards the business side of filmmaking.

In Australia at the moment, we seem to be suffering from a lack of idealism. The feature filmmakers are kind of talking about the new "Australian film industry." That emphasis on "industry" is significant — it brings our previous discussion with the pragmatic business side of filmmaking — finance and box office. Of course, that's natural at this stage. But I think filmmakers also have a responsibility for the way they can influence society — and if they do have something to say, that often means they will want to change society.

I don't have much talk along those lines within the film world here. And I don't see that kind of commitment expressing itself as much of the recent feature films, with the exception of David's *Playground*.

Do you think it's tendency is peculiar to Australia?

Of course not. Think of Hollywood in the grand old days. Maybe the old style Hollywood film syndrome has infected some of our producers. Perhaps we are living out fantasies conceived years ago as Saturday matinees, though it would not be surprising if the Australian character had something to do with it. As a nation, we do seem to be more comfortable with an escapist, physical approach to life as against a probing, analyzing one.

While you were at the BBC you made *"The Black Stamp"* for the *"British Empire"* series. Was that an attempt to explore the Australian character?

It was a film about the way we used to be, or rather, thought we used to be. That wasn't the way the Australian press took it up. They attacked it for giving a distorted view of the present. In fact the film presented a view of Australia at the nineteenth century. The headlines on the front page of *The Australian* said:

"With a friend like Haydon, who needs an enemy."

It was a reflex action. Remember, a had been shown in London and at that stage people in Australia hadn't even seen the film.

Perhaps the saddest thing I can say about the Australian press is that they just viewed the film in a very superficial way. The film was certainly not a journalistic piece.

I don't make films in a literal way. It's not like writing. In a film you can have a whole number of streams running parallel to each other — acting on each other. In the end you just can't say this such a film is about one thing. It's about a number of things all in one line — they, meanwhile. What holds them together is the overall style chosen by the filmmaker.

I found doing *Beyond the Black Stamp* was a very subjective experience. I had been interested for a long time in the Australian character as an idea — or as a myth. So when the BBC said they wanted a film on the "Australian character" — believing in the myth — I decided I wanted to make a film that was a comment on itself. It's a film that consists itself out in a way.

You have had a strong interest in this associative technique — it started even before you left Australia in the ABC documentary *"Dig a Million, Make a Million"*. It's full of irony and non-logical comment...

It's all a question of perspective. You can put this after that, and you find that people jump to conclusions. They work out their own idea of what connects the two scenes. Then comes the next scene, or sequence. It seems to carry on the same connecting idea, but at the same time it relates back to the earlier scene in a way that suggests quite a different idea. So there you have two different arguments or attitudes being developed simultaneously. Then come others, as the film goes on.

You work this out at the editing stage...

Well, you have to shoot with it in mind, but yes, it's mainly achieved in editing. Of course most documentary making depends on editing, because you have so much as such.

I find editing an intricate process. It may be systematic, but it never comes out in a straightforward way. I often get to a long rough cut which doesn't have a straight-through logical argument and is full of repetitions.

I remember this happened particularly with *The Long, Long Walkabout*. At the time I was trying to bring it down. It was a film on Rudin. And it showed that when he was laughing he used to start



Beyond the Black Stamp. One of Haydon's episodes in *The British Empire* series.

Dig a Million, Make a Million. Exploring the power game behind Australia's richest mining sector. Documentary film.

with a title. And after a few weeks chopping away, he would change the title. And then he would do some more and the title would change again. So the theme, the argument developed with the form — and the form was what really governed things. The form was the concept and the script was the form.

It's the first thing I try to come to grips with — the form of the film. So you shoot not just for logical reasons, but because the material has some style, some quality you want. It is ambience and atmosphere and character.

Did you find you had more freedom in Britain to make films the way you wanted?

Well, yes and no. There is one great advantage in Australia. Because we don't have so rich a literary tradition, the documentary filmmaker does not really have to reckon with established ways of approaching a subject. Your film could well be the first time the subject has been tackled, in any form. You can just go out and do the film, unaffected by any preconceptions. It's like being in a desert.

In a way, in Britain every thought you have is being related to tradition, and that can make it hard to do the film in your own way. You move in a thick sort of soup of firmly inscribed verbalized notions. They are also very conditioned to sit and listen to the film, rather than look at it.

I had a battle at first — on the British Empire series — actually to write my own films at the BBC. They were documentaries, but the instruction was that the writing had to be done by established literary figures. That I wrote my films in the end.

Did you produce and direct your film there?

At the BBC the documentary director is his own producer. He is encouraged to think that he is free within a certain context. He also gets a lot of freedom between the time he starts the film and the time he shows the rough cut.

The rough cut saving one sometimes by length. Though even at this stage of the producer and his boss just can't agree, there is the possibility of mutual awards, you set people up the ladder — even to



George Augustus Robinson, the Aborigine and his brother who obviously couldn't write his Tasmannian aboriginals.



Top Traganou, painted when she was 11. Above Traganou is old age. She was Robinson's personal interpreter and became the last full-blooded Tasmanian aboriginal in Tasmania.



The last Tasmanian Aborigines at Oyster Cove circa 1840.

the managing director of television — and agreement is reached.

It's a very cussing system that depends on no written rules. So you are never quite sure if it's a way of allowing individual expression to enjoy some reasonable self-expression, or just a way of making an individual dry. But there is the recognition that the thinking of the documentary film is essentially one man's responsibility. He will have the glory, and also suffer the blame.

With regard to the "Empire" series, did many of the producers-directors come from the colonies?

Well, no. The others were all BBC hands. I was the only one who had actually come from one of the Dominions to work on the series.

How did you reach the stage of being invited to work for the BBC?

I began at the ABC as a specialist national producing schools programs — University of the Air, that sort of thing. Then I found myself in the science unit and there was the chance of doing a full-scale documentary, as long as it had a science angle. So I did *The Telpi*

Shall and it did well, much to my surprise.

The year after, in 1968, I made *Dig a Million Make a Million*. I had been planning to do a film about the 80-year drought and the day before the critical program meeting it rained all over Australia. So I had to come up with another project really quickly, and I happened to see a newspaper headline about the mining boom and the way we were "selling the farm" to overseas investors. I had also seen a Canadian National Film Board documentary on Lord Thomson, and that influenced me a lot. I had all been done with ironic juxtaposition. The method intrigued me.

I was struck by the way it could take you along two paths at once. The mining investment theme offered an ideal opportunity for this kind of contrast. Here were these serious men, all over the world, each presenting an attitude to justify their position. Now juxtapose these attitudes with each other and with the factual data about the whole enterprise, like the huge profits, and you can see these men trotting elaborate moral justifications for what is really straightforward self-interest.

It was this contrast which I sought to explore, not just the "truth" itself you know, should we or should we not have so much overseas investment, to develop mining. This controversy allowed the behavior of the people involved, it was their behavior which most interested me. I think that's a difference between the possible television documentary which reports and analyzes an issue and the committed filmmaker's documentary which is concerned with its subject for its own sake.

Usually that subject is marketed in one aspect or another. I think mentioned is ambivalent. We try to deceive ourselves. Most of us don't accept our ambivalence and we like to pretend to be something we are not. We set up reasons for doing things which are not the true reasons. This is a basic problem for the historian who has lost or to discover the true reasons.

You are a history honors graduate. Do you somehow see yourself as an historian in the way you make films?

Well, I suppose you might say that. There is a sense in which I am

trying to record the present in a way which reveals the ambivalence, doing now what historians would usually do later on.

And you think irony is the method for doing this...

Irony is an excellent weapon for slicing paradoxes apart, and it's entertaining too. Human ambivalence is a paradox — it's about something being different from the way it seems, about two apparently contradictory things being contained in the one idea, in the one person.

The essential film technique for bringing out the irony is juxtaposition. Placing the contradictions immediately side by side, so they become more obvious than in everyday life. You are thus heightening the audience's perception.

There were people on both sides of the argument who liked "On a Moon Like a Million"...

Yes. That demonstrates what I have been saying. I was surprised when the moving companies were called and they liked the film — they bought prints. Yet left-wing opponents of the companies also liked the film — saw it as a blow against overseas investment and so on. So there you are: society is ambivalent, man is ambivalent, audiences are ambivalent.

Rather like the sequence in *Peterman* that showed police brutality. Tim Burton was worried that it would be banned. Within a few weeks the police had ordered prints in that sequence to show cadets how to handle drunks.

Well, in many of my films I have come at things obliquely, so people can opt for their own reaction. The main exception is *Beyond the Black Swamp*, where I put it all in my face. That film is explicit. There is only one kind of reaction possible. You like the film if you agree with its strong line. You don't like it if you don't.

Did that create problems for you at the BBC?

On the contrary they loved it. Although there was an astonishing debate in the House of Lords when an Australian born peer asked me the long-haired boyhood from King's Cross, but the British liked



Jim Allen in the mine. *Stomping* was filmed where it was filmed every inch by the Tasmanian aborigines.

it, probably for the wrong reasons in that it confirmed their worst suspicions about Australia.

Some people also found it disconcerting. It explained a lot about the Australian sense of history and denied and the perennial clip on the shoulder which a lot of the British said they hadn't understood until that time.

Why did you leave the BBC?

At the beginning of 1975 I had a chance. I had a massive following from the Australian Arts Council. I had the desire to go off the media moral leaders! — I had never made a film independently. I had always been on staff or on contract to an organisation.

I also suspected, knowing Australia, that the rest of film was which was then building up might not last long. I really felt I would like to have a go at catching it and becoming part of it.

Has your BBC experience helped you in setting up *debut*?

From a business point of view it's invaluable. It has informed me, not in a ironic, I don't find anything strange about getting overseas

backing, and distribution for my films. I know I can retain artistic control. I am not nervous about being ripped off. Maybe, some Australians are still fairly cautious about going involved outside. We don't need to be. Our status is now so high in all sorts of areas. Especially with regard to money and production standards. That has changed.

How did you set up "The Last Tasmanian"?

Well I have been struggling up for a year, on and off. The Australian Film Commission gave us production assistance. We had backing from the Tasmanian government, but we still needed to find 50 per cent of the budget. We finally got the balance from French television and the BBC. There is an interesting aspect to the deal. We are making the film in three languages as well: English, French and Welsh.

I find it interesting that a lot of your films have something to do with shrews. "The Tylag Skull" was the first...

Well, you can go out into the

desert and look at the fireplaces on the ground where people actually sat 20,000 years ago. The landscape around is virtually unchanged. I can't escape the feeling that gives me. I want to feel that I belong to this. It's the exact opposite of what recent European Australia is.

When you are in the desert, you are not there looking at things thousands of years old, the real history of the continent. And out there with you is a station overseer who has been on his job maybe five years, and production and geologists, and you can't escape feeling how ephemeral how superficial the European presence is, compared with say a 30,000 year old skeleton cradling from the sand. The Europeans seem irrelevant to the landscape.

"Black Swamp" was criticised in Britain because of its lack of attention to the Aboriginal people...

Aboriginals only appear for a few minutes in the film — in a small scene, let the Queen at the Government. They are ahead of us. We Aboriginal in a real sense, even appear in the film because the nineteenth century myth of what white Australians did is telling this country involved in recognition of Aboriginal except in a charade.

Women were the same — they were ignored in the myth. There was one hour scene shot of a woman in *Black Swamp* — that stands in 55 minutes. That was about the place accorded her in the traditional canon on the Australian character.

Are you trying to answer your critics in the next film on the Tasmanian Aboriginals?

I was stirred by Clive James in *The Laureate* who suggested that in *Black Swamp* we should have had a shot at Tasmania from a helicopter and a voice making out the names of all the dead Aboriginal people. I think the story is so big and mind-bending that it deserves a whole film.

How are you treating it?

As a study of the search to rediscover the Aboriginal. It is to cover the ground, but also try to take us further. The man who is doing the searching is Rhy Jones, a



Sorting the shrimps of the Great Otago Island at Port Moresby. East Timorians (population equivalent) and Tom Haydon.



Tom Haydon watches as David Threlkeld (Minister of photography) films up a tree that of Allen and James. Second recorded Robert Walls on video.

prehistoric at the Australian National University. He is from Wales and is obsessed with the vanished Tasmanian society.

The film is about something which is no longer there. So you can use demonstration techniques to a chilling sense of the empty land where they once lived.

That land is the silent witness of a terrifying genocide. The Tasmanian aborigines did not wither away, they were deliberately exterminated. It was the swiftest and most complete case of genocide in history.

Are there many records cataloguing this?

Very few. During their first 25 years in Tasmania, from 1803 onwards, the British drew no pictures of the aborigines, except for one done by an unknown artist which depicts them as apes.

Most of what the Europeans wrote during the time is full of contempt and hate. They called them "savage-outcasts", and one settler wrote they were "the connecting link between men and the monkey tribe".

If there is no title to show, how can one put it onto film?

Well, it is that very precise, austere nature of the story that allows me to document, in one film, all the stages of this genocide. Of course, you have to use your imagination. There is that primitive, wild and ugly landscape of Tasmania, breeding, as it were, over the post.

You can use your imagination to make that landscape speak, and I'm doing that. Rhye Jones, and his colleague Jim Allen, move through that landscape on their search, and there are echoes of those which we are used to help the audience go back in their minds. It is not "documentary" or dramatized documentary, it is documentary which uses some dramatic methods and devices to judge you into seeing the past, while not leaving the present.

Can you give an example?

At Baden Cove, where the first meeting of British colonists took place with aborigines, we placed an A-frame tent on the commandant's site and that

looks sort of "oldish". Rhye and Jones sit at a camp table, in their present-day clothes. They are looking at the commandant's sketch map, and the land before them, and identifying where the convicts were kept, the soldiers barracked, etc. And behind them you see a couple of period muskets leaning against the tent. Jim's camera on a tripod, and, if you look closely, some beer cans on the table. In one scene, they look like Rhye and Jim camped on a field archaeological trip, is another, they make an idea of the commandant and his self-order, say, sitting there in 1803 when 200 aborigines suddenly ran towards them from the trees in the valley below.

We are reconstructing a dual world not, of course, that is a fine line to walk. You can easily lapse into theatricality, or, worse, facts. It puts a great pressure on you to think about every single aspect of the way you express the scene, the camera angle, the choice of lens, the action, the dialogue — every one of these because that much more critical.

All the dialogue is improvised, by the way, within a framework worked out beforehand.

So you concentrate on the discovery, as it were?

That's the kind of idea. The story is mixed like a negative, you have

to look at it in reverse as to what really happened because we can't show what the Aborigines thought, and we have no Aboriginal record of what they really did. We are always having to see them through the eyes of their discoverers.

The earliest discoverers were some young French school boys who came to Tasmania in the early 1800s. Napoleon had the idea of sending it and he sent out an expedition. And for one brief moment these Frenchmen saw the very image of what Rousseau had been fantasizing in France about the noble savage. For a brief instant they saw what they expected to see — what Rousseau had dreamed up in a wood outside Paris. That was an incredible moment, like a frozen frame of film.

All this material, the drawings and descriptions have been stored at an archive in Le Havre and we will in fact be discovering some of them in the course of the film. The Europeans found nothing in contact with the other extremity of mankind. And we will also be discovering our own history. Because a few years later the British arrived and started using violence on them. That was the British solution to this problem of perception.

Do you think it was deliberate?

What has been deliberate in this country is the effort to keep our own history. It hasn't just been

forgotten. It has been deliberately hidden from people. You can go to several sites in Tasmania where the last Aborigines were taken and where in places like that, they died. The buildings have been destroyed, levelled, ploughed over.

To discover these concentrations camps of our recent past you have to go in for painstaking detective work. There is an absence of a sense of history in this country that is deliberate.

What role does a documentary play in this respect?

To show it, film it, push it right in the faces of people and make them uncomfortable is necessary. Not at all when — as one television documentary series has been doing — but go in at least a dozen places around Australia and try. In there are buried there or one hundred massacres. Aborigines — if you dig around you will find the bones."

That's one way the other is to search our European story, not missing out the twinning, production, even such working up, as a seeking response to being asked for so long by their old bones."

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- BBC Television Series**
- 1983 *Secrets of the Air* (Producer)
1984 *The Great Ship* (Producer)
1985 *Home Power* (Producer)
1986 *Secrets of the Air* (Producer)
- BBC Television Film Documentaries**
- 1988 *The Tropic of Cancer* (Producer-director)
- 1989 *On a Million Miles* (Producer-director)
- 1990 *On a Million Miles* (Producer-director)
- 1991 *On a Million Miles* (Producer-director)
- 1992 *On a Million Miles* (Producer-director)
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- 1993 *The British Empire* (Producer)
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- 2020 *The British Empire* (Producer-director)
- 2021 *The British Empire* (Producer-director)
- 2022 *The British Empire* (Producer-director)
- 2023 *The British Empire* (Producer-director)
- 2024 *The British Empire* (Producer-director)
- 2025 *The British Empire* (Producer-director)

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THE IRISHMAN

The Irishman is the latest film of producer Anthony Buckley and director Donald Crombie, and follows their highly successful **Caddy**.

Based on the novel by Elizabeth O'Connor, **The Irishman** is set in the largely unknown of Queensland and "is the story of one man who would not accept the changing times and who decided to end it at the same moment in the times he had known and loved."

During the location shooting, Tony Buckley raised weekly progress reports for the producers and from these has been culled the following story by Barry Tasker. (The report extracts have been reedited.)

The early gold mining towns of Queensland's Gulf country — the setting for **The Irishman** — have virtually disappeared. Director and screenwriter Donald Crombie, and production manager Ross Matthews, surveyed the Gulf towns during June/July 1976, returning for another look at Ravenswood and Charters Towers in November. They decided on the latter.

The location was ideal for the purposes of shooting: one of Australia's best preserved gold towns of the time of the century completely faithful to the book and not seen before on film. It had reasonable facilities to house a crew and cast of about 60 people.

On arrival from the location survey, Donald Crombie revealed the screenplay and the script for the town of 20 Chinadees houses. We didn't have to search far. In Brisbane we found Don Ross, barrister and 20 Chinadees expert of which we were already working as a team. Don didn't even blanch when we said we wanted to film at Charters Towers.

The production office opened in Sydney on April 4, 1977, and construction manager Bill Howe left by road on the 3000 km journey to Charters Towers the same day. While production designer Owen Williams, location manager Beverly Davidson, and director of photography Peter James went to Brisbane to check out the town facts, costume designer Judith Downman went to Charters Towers to get the feel of the place, and to find old costumes and hats for extras.

By the end of the second week the art department had set up an office above the Colina Pharmacy in Gellie, the main street in Charters Towers. The staff included Robyn Coombes, the only student from the Film and Television School studying production design. Casting began in Sydney in late April and, based on screen tests, the lead role of Taddy Doonan went to Michael Craig, his wife lovely to Robyn Nevins, Mrs. Bailey-Clark to Roberts Grant.

Simon Burke had already been selected from a preview of Fred Schepers's **Devil's Playground** for the part of Michael, Taddy's youngest son. The part of his older son, Will, was left open by Buckley and Coombes till further tests were made with Melbourne cameramen Lou Brown, who was finally chosen.

Twenty-six Queenslanders, most of them locals, were given speaking parts. There were two Guineans — Grassy Douglas was played by Tai Bui, son-member of "It's all Cows Now, and Andrew Maguire, brother of Bernborough played Grassy Doonan.

Everything ran smoothly until May 9, when Crombie, Matthews and art assistant director Mark Horton were locked to fly to location — but they were grounded by the Air Controller's strike. Buckley didn't want to start behind schedule, so he chartered a plane which took eight and a half hours to get to Charters Towers. The strike continued for another week, finishing only two hours before Michael Craig's plane from London was due to leave.

The color stock used in **The Irishman** was another decision Buckley felt to be of major importance. And it was in this area that there had been a break with tradition.

The look of the film is under the control of the production designer, Owen Williams, who re-edited the first, muted and color of every scene with the art director Graham Walker, costume designer Judith Downman, director of photography Peter James, ACS, and director Donald Crombie. The scenes are discussed weeks before production begins and the result is a well planned and sequenced scheme between these departments to give the film that special something. Don took had done this on our previous film, **Caddy**, and it worked very well.

However, **The Irishman** is a no outdoor period



film; it was totally different from other Australian films and, therefore, should look visually different from any of the current batch of films. Previous competitors in quite stark. Picnic at Hanging Rock, Break of Day and Caddy are all visually superb. So after extensive tests it was agreed to film on Geacolor 680 with prints by Aristocolor.

The Agfa-Geacolor company produces three compatible film stocks in Germany and Belgium. Most films are shot on Eastmancolor. However, the Agfa-Geacolor color has given our cameramen that extra dimension we were looking for.

The rules in our script is rich in events, horses and beautiful folk tears for me as happy as Eason. In some ways that wonderful Tom



Producer Anthony Buckley with actresses Barbara MacNevin (Elizabeth O'Connor) and Ingrid Pitt.



Director Donald Crombie with Simon Burke who has the role of Michael Doonan.



Simon Butler, Michael Craig and Belinda Nixon with the team of Clydesdales

Refers look at the Australian country-side.

Our laboratory in Sydney, Colorado, was well equipped to handle the change out are in fact quite excited about the challenge of handling the new stock. In fact, it's not a new breed of Clydesdales is used by many European film producers and Canada. Leland's team film has reached high praise for its use of Clydesdales.

We are now keeping our fingers crossed for good weather. Band should be the second of all. However, two weekends ago Charles Towers had six inches of rain in three days the first time ever in May!

The town's art dressing looks marvelous, a superb job by the art department.

On June 10 Buckley reported that The Brisbane was now 11 days old. Nearly two

weeks shooting had been completed of the total seven week schedule.

Our first week was a long and tiring one for our crew. Our location was Bluff Downs — a two-hour drive from Charters Towers. A considerable amount of night shooting took place at the Downs, which at first caught us a little ill prepared.

The days are hot and sunny, but the nights are freezing. At our stage in the first week our clothes turned many times in the rain. The early Grey white Bluff Downs is the early 19th century scene in use for the property for a film. It was then making White Death as the Barker Karpis with the Charters Towers team. The swamps at the time, the Bannockburns reflect. This new however, we were welcomed and given every

facility by our own manager, Alvin McDougall.

Work was slowed down Sunday was quiet until about 3:30 p.m. While quietly taking a walk in a quiet race track, I saw for the first time people for the crew. Michael Craig has his hat in a hat of wood. He tried to stop the hat quickly and fell off. It was obvious he was both hurt and after a near two hours in Charters Towers hospital the verdict was a displaced ribcage. An immediate examination by a Townsville specialist was felt necessary.

By late evening Monday's planned shoot had been rescheduled. At least 15 extras had been cancelled and most of them were not on the phone. The Council, which planned to begin covering the main street with dirt at 3 a.m. had been notified.

The art department of any film is perhaps the hardest, managing to keep the jump ahead of the schedule. To completely reschedule at less than 24 hours notice is taxing the department to the limit. However, art director Graham Walker and his team were ready for the new scenes next morning, and by 7:30 a.m. the crew was on the road and the film back on the rails.

On Monday, Michael and I flew to Townsville where an orthopedic surgeon said the injury would be painful but recommended against putting it. Michael can walk if his head is cared and pinned, if necessary, will be done at the end of shooting.

In the meantime, Michael will "lose the bullet." He remains here, as the next day and performs at it nothing is wrong. The accident causes a major headache in very few work-days and by Friday afternoon it's finished.

We are completely disrupting the life of the towns people and they are losing every minute of it. They are happy and only want to know "what is going on and why?" I've got Michael's friend Logan.

Good casual walks as an doing shooting of major street scenes and is haunted by 500 towns people and thousands of children.

Fortunately for all concerned, his first scenes at Logan's camp were shot the previous day, 23hrs from now, at 4:45.

The Miles Franklin Award winning author, of The Brisbane, Elizabeth O'Connor (Look for Breakfast and A Second Woman), and her husband Phil, were invited to Charters Towers to watch the filming. The Brisbane is reminiscent of Phil's childhood.



The Brisbane crew on the Model Gill & Co., Charters Towers, during the night days of location filming there.



Director of Photography, Peter James, and Simon Butler.

Elanish was supposed to meet face to face the series playing her choristers. Would they mention it? She was thrilled to see Michael Craig as the Paddy Donnan she had once met but more surprised at her young Lou Doona as Will To Elanish, he had walked off the page.

Monday dawned bright and sunny for our major street scenes. By mid-afternoon there was rain. Tuesday was slightly overcast, then on Wednesday the sky was clear for some great interior street scenes.

Sunday night saw the results of their shoot, and despite the weather our dialogue scenes did not need to be re-shot — thanks to keeping cameras close to the actors.

The November location survey selected the Margate race-course — a half-hour drive along the main road from Charters Towers. It was a bit what we really wanted, but the production designer felt his department could "do a job on it." When the advance party arrived in April, a new sign had been built at Margate.

As for answering the questions of where the original race-course was located and how people dressed for country race meetings in the '20s, an advertisement for photographs and information was placed in the *Queenslander*. Three great discoveries resulted. Mrs. Bostley-Trevelick had an incredible store of photographs from a meeting held by the South Hacks Club in the early '20s. Graham Walker found the original course on Dr. Allingham's Flindersville property — 45 minutes from town — and on inspection discovered the straight, finishing post, grandstand frame, rail posts and rails, bough shade and bar frames, and a mixture of wire hanging from a gate wire which was used as an aerial to receive the race broadcast from Sydney in 1917, one of the townships had a box of clay balls "that might be of interest". It contained pups, swans and plates carrying the insignia of the South Hacks Club.

Michael Craig spent his Sunday rehearsing his fight scene, practicing swings and hits so that he would not damage his squared shoulder. Charters Towers has the only remaining one-circuit battery in Queensland, and when it burned over for the first time in 30 years it steadily "crump, crump, crump" brought the rest of the town to a standstill.

In one of his weekly letters to investors, Buckley mentioned that his previous plan, Caddis, had helped to bring the Vongas battery back to life. Proceeds from a charity performance of *Caddis* in Charters Towers were given to the local branch of the National Trust. This money and a government grant was used to restore the battery.

Computer Charles Macquod spent some time on location to get the "feel" of the Clydesdales, walking beside them and watching them work. He had already put together some guide themes and these were used on the set to provide a mood for the actors and crew.

On the second day of the major crossing scenes the sky blazed over. Mark Egerton and Donald Crosbie conferred on whether they would move to another location or wait and see what happened to the weather. Remaining on another day would have cost another \$40,000. They decided to sit and wait.

At 3 p.m. the sun burst through. Mark Egerton yelled "turn over!" The camera rolled, the horse team lurched forward and completed the crossing of the Banckin. At 4 p.m. the sky was dark again, but it was all in the rain, and Egerton's decision had paid off.

The bad weather continued after the river crossing. Donald Crosbie began improving locations, revising the script and transcribing exterior scenes indoors. Scenes that were to be shot in a leather shop and a hotel on the coast were done in Charters Towers.

The weather was so uncertain that on the day of the last scheduled shooting day in Charters Towers two old sheets were cleaned — a 40 x 6 m roll and an alternative 7.30 x 2 m roll. Buckley and the crew shot the main conflict for the movie that day and it included a copy in this week's newsletter.

The crew moved to location in a main forest, near Cardwell, to shoot the logging camp scenes. It was decided to shoot some night scenes as day-for-night, to pick up last time.

The weather was awful. Rain and wind. It was decided to go for broke and shoot a scene in a cemetery the day afterwards had constructed on the edge of a swamp. Within 30 minutes of the shooting having been completed, the rain disappeared and heavy cloud and light drizzle set in.

Tuesday, and Townsville weather heaven again.

a gloomy forecast, a week of hot or unusual cloud and rain conditions. The locals agreed that the weather was going to be bad. We needed one fine day and our impending return to Charters Towers made it seem we were losing the battle.

Wednesday, 4 a.m. No one could believe their eyes, it clear sky. By 9 a.m. the first misty shower of the day was in the air. The crew first looked apprehensive, with first shafts of sunlight reaching down through the trees and then the clearing clouds. The showers of palm caused the very discomfort from the crew that the first looked overcast.

One lesson to be learnt from this exercise is not to wait any notice of weather bureau or the locals.

A few days later, a T model Ford truck went to a scene in the rain forest but a displaced board on a bridge and ran into a parked vehicle badly damaging a mudguard and headlamp and, worst of all, breaking the Ford's steering rod. The rest of the day was abandoned.

Crosbie began revising the text. Day's storyboard on shooting could continue, but the Ford would still be required by 11.30 a.m. The repaired vehicle arrived on time. Saturday proposer Ken Jones had found a natural look-alike in Cardwell who knew all about T model Fords. He had the parts and the equipment.

It took the toolmaker 90 minutes to put the parts together and install a new steering rod. The mudguard and headlamp had been straightened out.

Sunday was a big move and the "back of the bus" stuck once again. An electric's vehicle broke down on the road to Charters Towers. The heavy rain and equipment were needed for that afternoon's filming.

Filming proceeded, but without any of the light best to again.

The crew stayed was absolutely marvellous. Reaching our predicament, they agreed to work on Sunday if the weather was fine, enabling the film to be completed and the crew to return home on Monday.

*It was another clear 4 a.m. call to shoot the dawn scenes we had not been able to get the previous week. A clear sunny sky, followed by a golden sun, greeted us at 6.30 a.m. **



The crossing of the Banckin River



Catching the light effect. John McInerney with the huffed mule.



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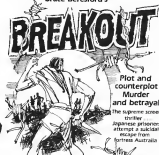


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John Duigan on MOUTH TO MOUTH

Is "Mouth to Mouth" an original screenplay?

Yes. It begins with the idea of four teenagers spending a night on the town, and just extended from that I decided to try and make a film that would involve a fairly wide-ranging audience in the experiences of four sympathetic characters who are looking to get some kind of life going at the lower end of society. Characters whom the middle-class audience generally reads about as children in the unemployment figures, or kids in the juvenile courts. In all, I did 14 drafts of the screenplay.

Why was that?

Almost all the assessments I received were very positive, but the assessment of the Australian Film Commission felt that while it was a good script, it had limited

financial potential. I think the film was knocked back three times on those grounds. The Victorian Film Commission, on the other hand, was very helpful. I had several long and useful discussions with people there.

The material I wrote probably equals a lot of rewriting, and I believe *The Tenspacers* could have done with another rewrite.

Do you feel a corporation is within its rights in preserving a writer and reworking a script?

Obviously there are many dangers. If a film body starts to

suggest or impose some of its own concepts on the screenplay, a writer could be distanced from his own personal vision and end up writing something else. If comments are directed towards clarifying the writer's vision, then it can be useful.

One criticism that has been voiced against "Mouth to Mouth" is that it is too deterministic...

I don't accept that as a criticism. One of the most important qualities of the four characters is their terrific vitality and imagination. Given their circumstances, there aren't many options, and they certainly don't ever perceive themselves as having many. Yet, they do come out with some ingenious ways of solving their problems — as the way they meet, for example. As well,



Director John Dalglish and Director of Photography Tim Ginn



Serge (Serge Perseval) and Jeanne (Jeanne Perseval) on the roof of the dilapidated warehouse they make their home. *Mouth to Mouth*

the places that they go to as the spur of the moment, are quite striking and unusual.

But one of the feelings I was after was a real sense of insecurity in the way the scene unfolds — the environment causes it. From the moment they escape from the youth training centre, it is inevitable that the girls will be stricken again. That is the picture in reality.

On the other hand, the two girls are on the dole. I worked on a radio program for six months in which young unemployed people talked about their experience.

One of the overwhelming impressions was the feeling of remoteness and of a basic lack of options. And the longer they were unemployed, the more unattracted those feelings were. It seemed important to get that kind of feeling with Serge and Jeanne — a growing sense of frustration.

Yet, we see in the characters' actions a partial transcending of the limitlessness. The film is, therefore, very optimistic.

I certainly hope people will perceive the optimism which is crucial to the film. I wanted to present a lot of warmth between

the characters, and while at the finish one of the four characters becomes separated from the other three, even she is not really beaten. But the world is making her very hard.

The other three we see still together in the last series of images, and it is clear that they have found a real solidarity among themselves. They care a lot about each other.

This theme reminds me of *"The Transgressors"*, where the strongest scenes are those about the relationship between the girls.

I agree. One of the things I wanted to do in that film was suggest the dichotomy in people who have very respectable and sophisticated political views, but whose personal lives are a mess. Also, to explore the implications of rationality, or over-intellectualisation, or spontaneity and emotional honesty.

The characters in *"Mouth to Mouth"* have that honesty.

Yes, the four of them are very direct, particularly the girls. It is a characteristic I like very much.

In *"Mouth to Mouth"* you highlight the characters' progression by subtly detaching them from the violence and enter of the soundtrack.

The soundtrack is very important, and I think Tony Pearson, the editor, has done a superb job in helping create that very special environment.

The first five in a warehouse near a slumland yard, and there is constantly the jarring sounds of trains and machines jolting into one another, or rushing past. Then there is the pebbly music, with the grandiose music in the background, and layers of lead pub ambience.

The ways in which a soundtrack can enhance images are becoming clearer to me. In general, American films have not widely explored the possibilities.

In Brexton's book, *"Notes on Cinematography"*, there is the much-quoted line: "If you can ever replace an image with a sound, do so."

That is a good quote. An example of this is when Carrie, the girl who becomes isolated from the other three, walks alone in the park. She sits on a bench, near the Carlton football ground, and there is the sound of people cheering, walking over the park. It

mirrors the position of the individual in Carrie's isolation against a huge kind of social animal. The force of the image comes from the incredible noise.

Also, there is the cut to Carrie coming into the warehouse before the above scene, which is done on a screen from Brexton. When one of the boys has a polio attack, she cries out and this sound bleeds into a train whistle. Again, this has resonances linked with the use of trains and machines throughout the film, a world inhabited by generally anonymous people and machines.

In one scene, Carrie is picked up off the railway tracks by an old hobo. How do you see his role in the film?

Fred is a very important character. Earlier in the film, after the girls have escaped from the youth training centre, they are at a car with a group of guys. They drive past a derelict old man and the guys scream out abuse. This anonymous later event.

Carrie, by far, is the most desperate of the four, and seems to find the way she is heading. So she shows him. One night he finds her in the railway yards, curled up and drunk. He helps her home, and subsequently she is much warmer towards him. Later he is beaten up by Tony, with whom



Carrie has had a very self-destructive relationship.

The violence of this act finally makes her see the sort of person Tony is and she breaks away from this abusive relationship. Ironically, Tony himself is a kind of social deviant, and knows it. When the old man calls her a cunt it's the worst possible insult.

In dealing with descent, death, and devilment, does she ever find herself in the situation of being false to yourself in order to avoid exposing a flank to criticism?

Not as far as I am aware. A friend of mine worked in a magazine parlor for six months. I talked to her a lot about her experiences, and I suppose the events in the film have been colored by this.

In no way was I attempting to make value judgment points on production — I wouldn't want to. The events that occur in the film, and the characters' reactions to them, are generated by the imagination of the characters as I see them.

One of the striking features about "Mouth to Mouth" is the performance of the four lead actors. How did you go about casting them?

I have come to think that casting is as important as the screenplay. I was looking for actors for these roles for about a year and did some fairly extensive trawling. I spotted Shane Pees (Daneel) in a Sydney pub. She knew most of the people there and was hanging around with this endless, speedy energy — she seemed just right for the part. On closer look I found out she was living in a nurse's home. Without using the line, "Do you want to be in a film?", I contacted her the next time I was in Sydney and we did a bit of testing.

What did this entail?

Mainly reading scripts. I would listen to her and then make some suggestions.

For me, the most important thing is finding an actor in finding whether he or she can establish a rapport with others, and if he or she can get anything out of the suggestions that I make about delivery and character.

Satipo Franza, who plays Serge, was working at the Royal Melbourne Institute of Technology as a van driver, but had never done any acting, but has great ability. Like the others, which was one of the prime things I was looking for. I thought I would try and get that into him. The other two people came

from agencies and they had some acting experience. Ian Glenhour (Tim) had done a television series nine months before and his done bits and pieces since. Kim Kravay, who plays Carrie, did a year at the National Institute of Dramatic Arts and is now doing some television work. They have impressive futures.

So, it was a combination of two totally inexperienced actors and two with some experience. They were great to work with and

The four: Carrie (Kim Kravay), Tom Gleeson, Angie Fronsival, and Daneel (Shane Pees)

worked very hard. We had a two-week rehearsal period, and during the first week we went down the coast, to get to know one another. We worked intensely in the quiet, and it was very useful. I believe all four performances are really terrific.

You worked with more



The final work on the film (Walter Pynt) by Carrie's long-suffering boyfriend (Michael Curran). Mouth to Mouth

experienced actors on "The Trespassers". Did you have to change your directing style to "Mouth to Mouth", such as doing more takes?

To an extent one works differently with such stars. I value rehearsal very highly. I would prefer to over-prepare people and find ways of incorporating the freshness, then try to get what I want for the first time in front of the camera. So we didn't need to shoot many takes on either film — we couldn't afford to anyway.

As to shooting styles, the camera movements in *The Trespassers* were often bold, fluid, tracking shots complementing the loose passages of dialogue. *Mouth to Mouth* was very economical with a lot more jarring movement and close-up work.

Also, a faster editing pattern...

Yes, it is a lot more manic — as is implied by the speedier lifestyle of the characters.

You had planned to make the

film on 35 mm and not 16 mm. Did the changeover affect the size of the crew or use of equipment?

I don't think we would have used a bigger crew, apart from one more as camera. We would have used a 35mm, so the size of the camera would have been very much the same, and we would have shot at a similar speed.

I am very keen on working with ones of the size we had on *Mouth to Mouth*, which was a little smaller than that on *The Trespassers*.

How many were on location?

Eleven, as opposed to 13 on *The Trespassers*.

Did the Victorian Film Corporation have any feelings about the size of the crew?

No, other than suggesting that it would be more appropriate to employ 16.

At this stage I haven't seen the blow-up to 35 mm, so I don't know whether spending an extra \$15,000 to do it on 35 mm would have been justified. It doesn't

seem very much money, but it is a lot when you are speaking of a budget of \$129,000.

That is the final budget...

Yes, but \$45,000 of that is deferred. In terms of straight cash, the film took \$85,000 to make — and that includes the blow-up.

It would have been nice to have had \$150,000, and the film I want to do after *Dimboola* will probably have a budget of around \$150,000. The only reason it will cost an extra \$25,000 is because it needs a French or German actress.

For a hell of a lot of film subjects \$150,000 seems an appropriate budget; there is no need to have much more than that.

Was it for economic reasons that you shot on 16 mm?

Yes, I couldn't find any more money at that time, though I could probably find it now with the contacts I have. But I had all the people lined up for the film and, because of their availability, it was essential to shoot when we did.

Do you think your difficulty in raising money was influenced by the lack of commercial success of *"The Trespassers"*?

Yes, I am sure it was. If *The Trespassers* had made a fortune, the people who had invested in that would have been delighted to invest in *Mouth to Mouth*. So I hope *Mouth to Mouth* makes a lot of money, it will certainly make it easier the next time around.

"*Mouth to Mouth*" is one of the few films made on a budget of between \$130,000 and \$150,000, and the corporations, apart from the NSW Corporation with its

special division for low-budget films, haven't expended much effort or money in that area...

I think it is a very exciting innovation by the NSW Corporation to set up their fund, because budgets of that kind seem to be much more in line with Australian circumstances of Australia. If the film is good and is made for \$200,000 or under, then it may mean you can get your money back in Australia. Don't you agree?

Perhaps, though isn't it justification that this type of filmmaking may produce films of an aesthetic calibre not achieved by more expensive features?

Provided that a film is competently made, and its story doesn't demand a lot of money, it doesn't matter how much it cost. Audiences are not looking for hush in the gate, nor do they notice that there are only six entries in a pub scene instead of 30. A good subject will carry them along.

Your next project is "*Dimboola*", which playwright Jack Hibbard has considerably rewritten for the film...

It would be impossible to recede on film some of what the play achieves as a live event. The audience as guests at a wedding reception are automatically engaged in the action. They can get drunk and dance, shout and so on, and it's all part of the show.

The screenplay covers three days, leading up to and including the wedding and reception. The play was simply the reception. It is a much more complex subject — an opportunity to celebrate a country town and its people.

Continued on p. 191



Steve and Boris playing on the beach they enter to "Mouth to Mouth".



Carrie (Kim Krass) being drunk and subjected in the railway yard, prior to being helped by a father "Mouth to Mouth".

MOUTH TO MOUTH



Starring

**Kim Krejus, Sonia Peat,
Ian Gilmour, Serge Frazzetto.**

Written, Directed and Co-Produced by **John Duigan.**

Produced by **Jon Sainken**

Cinematography by **Tom Cowan**

Music by **Roy Ritchie**

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Director
Producer
Director of Photography
Art Director
Sound Effects Editor
Editor
Music

Ken Hamman
Pete Lovell
Mike Mallory
Gordon Walker
Kaye Hammond
Vera Bennett
Bruce Swenson

Top left: Michelle Jenner as Sally Abbott
Top right: Susan Robinson (Nick Tate)
transforms Jerry's life (Elizabeth
- 4043007)

Center: Nick Tate with Germaine Turner
who plays Sally Tate

Bottom: Nick Tate and Michelle Jenner
bottom left: Dr. Miller (Charles Tingwell)
and David Abbott (John Waters)

Susan Robinson
(David Abbott)
Jerry (4043007)
Sally Abbott
Dr. Miller

Nick Tate
John Waters
Elizabeth Arden
Michelle Jenner
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THE LAST WAVE

"The Last Wave" is the latest film by Peter Weir, director of "Homesdale", "The Cars That Ate Paris" and "Picnic at Hanging Rock". Returning to the preoccupations of Weir's earlier films, "The Last Wave" is a psychic thriller about a lawyer's premonitions of the future.

The cast includes Richard Chamberlain, Olivia Hammett, Gulpilil and Nandjawan Amagala. Budgeted at \$810,000, the film is set for a December release.



Daniel Barron (Richard Chamberlain) watches in horror as the roof of his house collapses during a tempestuous storm.

Cinema Papers 1975 Cinema Special

HAL and JAMES McELROY Producers

Jim: Peter began working on the idea just after the Cannes Festival in 1974. It was in quite a different form then and has since been transferred from an adventure to a tragedy.

Was it always intended that McElroy and McElroy would produce the film?

Hal: No, it wasn't until June or July last year when Peter showed us a script he had written with Tony Morphet. We liked it very much and agreed to produce it. We started full-time in August, and by October had tentatively begun to raise money. Jim then went to London and Los Angeles with Peter and met Penny Prosser.

Jim: Peter was asked to introduce a little more structure into the script — to make it more commercially accessible. Perhaps one of the weaknesses of Peter and Tony's draft was that it was too Australian and didn't quite have international appeal. So Penny introduced that. The intent, for example, the film would have been just an island, a had been transported to the U.S. and involved American Indians instead of Aborigines.

Peter then did another rewrite with Penny, because he felt Peter had never been here a little too literally. The script had lost a little of its mystery — it had become too accessible, too linear.

"The Last Wave" is, I believe, the first Australian film to use the package concept...

Jim: We had come to the conclusion that a project of this size needed a package. The four elements we had were a screenplay by Peter, Penny and Tony, a director in Peter Weir, a star in Richard Chamberlain, and us, the producers. That is how we decided to sell it.

Who did you then approach for money?

Hal: The South Australian Film Corporation were the first people to make a commitment. They did this on an earlier draft, possibly because the SAFC are producers themselves and are very sensitive to the package concept. While they may have had some reservations about the first script they didn't voice them — they just treated our collective judgment.

Jim: Jeanette Scarsell, our agent in Europe, introduced us to Klaus Heising of Bana Film who had bought *Picnic at Hanging Rock* and *Cas That Ain't Paris*. He read

"The Last Wave" is the third feature James and Hal McElroy have produced for director Peter Weir. It follows "The Cars That Ate Paris" and the extremely successful "Picnic at Hanging Rock", which they produced in association with Patricia Lovell.

Australian films have till now been mostly domestically oriented. However, with a cost-push spiral developing in the local industry, the need for foreign sales has greatly increased. "The Last Wave" is an important film in this regard because of the McElroys' breakthrough in presenting the film to the U.S. major, United Artists.

In the following interview, conducted by Scott Murray, Jim and Hal McElroy talk about the UA deal, producing features in Australia and the role of the independent producer. They begin by discussing their involvement with "The Last Wave".



Coproducer Hal McElroy and Gaijin (Chris Lee) beside a wind machine.



Coproducer Hal McElroy (left) with Penny Prosser (right) looking at a scene together filmed in the heartland in Harmond.

the script in October and on the basis of that committed \$50,000 on paper. He in turn had a friendly relationship with Ernst Goldsmith of United Artists and mentioned the project to Ernst. Jeanette followed up the conversation and asked me, while I was in the U.S., to contact Ernst, which I did, giving him the script revised by Peter and Peter.

On January 1, UA gave us a positive response to our proposed package. Derek Power, our American agent, then took over from where Jeanette had left off and worked out the numbers. We then decided to take the AFC to re-submit its investment and at the meeting in February they voted to do so.

By re-submit, do you mean the UA investment was substantial enough to allow you to lower the amount requested from the AFC?

Jim: Correct. It has always been our aim that eventually we would work solely on private finance — I guess everyone wants to do that. Although the AFC is only an investment body, you really tend to want your own independence, and we tried to structure *The Last Wave* without AFC involvement. But we really didn't have enough time to get it together.

The UA deal involved all English-speaking investors, except the U.S. and Canada, being bought in advance — i.e. Australia, New Zealand, Britain and South Africa, Germany, Austria, Switzerland and parts of Scandinavia had also been sold to Jung. So we weren't really able to sell any more territories without jeopardizing the number of territories from which we had to recoup our investment. We had to leave the structure as it was.

The territories we sold off amount to approximately \$400,000, the balance of \$300,000 odd being put up by the SAFC and AFC. We have gone over budget, but the AFC and SAFC, as joint completion guarantees, came up with the coverage.

Hal: Another point that should be mentioned about the AFC involvement was that they made, at our request, two innovative decisions. One was that they discounted the finance advance. The system under which Klaus agreed to buy the distribution rights was that he would issue a credit note for the agreed sum and this would be cashed in on delivery of the film. In effect, we prepaid the film, but instead of receiving money we got a credit note. Then, for the first time in Australia, though it has been done for many years in international film financing, we borrowed 85 per cent of the money using the credit



note is collateral

Producers Neil and Jim Mackay

The other 15 per cent being taken up in interest...

Neil: No, that was January's commission, though effectively she doesn't get it until the credit note is cashed in. The interest we are paying becomes part of the production costs.

The second thing we asked the APC was to guarantee an overdraft to cover the third payment from United Artists. The deal we negotiated with U/A had a three-step payment: one on a signature of contract, the other on completion of photography, and the third on delivery. Obviously there is a gap in the post-production stage where you have spent the money, although you haven't actually got it. So the APC guaranteed an overdraft at the bank on the strength of our contract with United Artists.

Jim: The breakthrough in that regard is that the film is partly bank financed. The Commonwealth Bank have put in over \$100,000.

How ready were the banks to become involved?

Jim: They were very reticent. In fact, it could not have been done

without the guarantee from the APC.

How did you feel about selling away territories like Australia?

Neil: Looking at it in simple terms, United Artists have offered us the largest sum ever offered to an Australian producer — in advance — for the distribution rights. Given theatrical attendance being the way they are at the moment, it could be said we were bloody lucky to get the amount we did because, as we all know, box-office grosses aren't very good at the moment.

You have virtually halved our budget up front and we only have to recover approximately \$400,000. Any producer played in our position I believe would have grabbed the money and run — it is as simple as that.

It is easy for a critic to stand on the outside and say: "Oh, how could you give away Australia?" But what we have done is cut down the risk of the money involved by 50 per cent — we are only risking \$400,000 on the \$800,000 it cost to make. Besides, costs have risen by about 30 per cent and actually the *The*

Last Wave cost nearly twice as much as *Picnic*.

Over the same period, box-office has fallen about 50 per cent, while house-costs for the basic "sit" has gone up. The exhibitor's return has remained fairly static, but the distributor is sharing from a smaller film here and we, as producers, inevitably are sharing even less. So you are facing a squeeze situation where you can't cover your production costs in Australia. And the U/A deal wasn't a matter of selling our soul, giving up to the Americans or anything like that because no one has any creative control apart from Peter, Jim and I.

Fortunately our relationship with U/A has allowed for an exchange of dialogue at all levels, including the film itself.

Given this cost squeeze, is it possible for an Australian film, made partly for an Australian audience, to succeed?

Neil: It can, but it has to do much business. But why should we ignore other markets where these markets are ready for our film? *Picnic* sold well, also was exhibited well in

CRUISING INTERNATIONAL CRUISEBOAT

The *Intrepid*, the French and the British have all literally made fortunes out of *Picnic* and they are eager to see more Australian films because one of them might be the next *Picnic*.

An obvious question is why use Richard Chamberlain for the role of David Burton and not an Australian actor?

Neil: Firstly, we believe that the chance of Chamberlain was solid. Burton is a happily married actor living in Sydney who has, by necessity, South American parents. And Richard has managed to play the role in a convincing and sympathetic manner — he sounds and looks right and he doesn't look like an American in Paris.

Secondly, we are facing a cost-push situation in the industry here and if we are going to try for outside markets, we naturally look toward foreign actors. We usually looked at a dozen name actors and only three of them were American, the other nine were British.

Our first reaction was to get a British actor because we thought he would be more palatable to an Australian audience. But Richard's name kept coming up again and



Showing the sequence where David Burton (left) is cornered, Chris Lee (right) has to shut off the truth about the murder he was told for

again. We also found it very difficult to come up with the name of any Australian actor who would have been as good for the role as Richard was.

David Burton is very much the everyman — he is Mr. Normality — yet he is subjected to terrifying dangers and nightmares. So it is important the audience sympathizes strongly with him, otherwise he would be just a lousy or a neurotic. Richard has a terribly pleasant demeanor and appearance, and this helps greatly. Of course, the surprise thing is that he is a great actor and great on the film.

Jim: One should also remember that Olivia Hammett gets co-filing with Richard. She will get a lot of exposure in the movies where the film will be sold and I think she is going to do very well from it, mostly because she is such a fine actress.

Did you find any union resistance to your decision to use Chamberlain?

Hal: Not really. Equity has made no position known to us — or we should be using Australian actors — and I understand their position. But we came to be amicable and perfectly satisfactory arrangement with Olivia receiving nothing, and Campbell and Nandorovic Amagasi just after the title.

Jim: Equity, by endorsing the film, is in fact helping their membership, because the film will get exposure outside that country.



David Burton (left) embracing a scene with Richard Chamberlain and Olivia Hammett



David Burton, shaken by his terrifying nightmares, is comforted by his wife Anne (Olivia Hammett).

for Australian actors. That is important.

Both of you are actively involved in the newly-formed association of independent producers. How did the group form?

Hal: Originally, it was a loosely-formed organization which didn't have any legal status. It has now merged with the Film and Television Producers of Australia Association and has become a division of it. Therefore, in future we will be known as "The Independent Feature Film Producers, a division of the F and T P A."

We have been meeting on a fortnightly basis and producers have

agreed to contribute fairly substantial sums of money to become members. We hope the organization will become a responsible force within the industry by being co-ordinating and supportive.

Jim: The first aim, as I see it, is to give more rational thought to production here. The second is commercial, and that is one of the things most lacking in our industry to date.

Hal: All the fighting that has gone on among themselves was just insane. So it is really great to be able to sit and meet with fellow producers. Frankly, I don't like some of their films and I am equally sure some don't like ours, but now we can all sit down over a cup of

coffee and discuss common problems. After all, it is here we were all working together. It really is a great feeling to know that you are not all alone, that someone else is going through the same hassles as you are.

The other important thing is that all of a sudden the AFC has an entity it can deal with on a one-to-one basis. We intend to get a permanent staff who will be able to provide legal procedures on distribution contracts, offer financial advice or have somebody to give advice, for example, on taxation incentives. We could become a lobby to the government to suggest that budgets aren't cut, tariffs aren't unnecessarily imposed and so on.

The association has put a case to the AFC that independent producers are underpaid, given that it takes as much as two years to produce a feature-length Australian release film. For example, it takes you a year to get the script and package together, and certainly another year or two to market the film. So to pay a producer only \$9000-odd is just ridiculous. It is also counter-productive.

The association has proposed that the salaries scale be significantly increased, and instead of some producers cutting off to make another film just to make some money, we hope they will be able to stay on and responsibly market their film.



David Burton reveals *Australopithecus* (Dr. Whiddens' [Yvesa Owen] in dot-hat) and can provide a key to the mystery that posterior tells

What are your feelings about the present proliferation of state corporations?

Jim: I think it is quite evident that the state corporations are a political baby-borne in the moment, and it is up to us all to make sure they continue to be so. I would rather see a number of corporations than just one central body, even though some of these bodies are going through identity redesigns at the present time. Therefore, it would be most useful for the industry if those corporations defined the way they see themselves operating. Producers would then know how to deal with them. For example, you would approach the SAFC quite differently to the way you would approach the NSW Film Corporation. They are two quite different bodies with quite different philosophies.

Hal: One vital question is how should these corporations financially assist producers. Should they cover the difference in salaries, most of the accommodation costs or just travel? The American state corporations — and there are many of them — have generally opted on the side of logistical support, rather than financial. I think similar roles may have to consider this concept as a viable alternative to investment.

It is clear to everybody that film budgets are rising, but the APT's budget, given inflation, is almost being reduced. And, as a result, the investment side is being squeezed. So if we were asked for a recommendation, it would be that if necessary the APT get out of investment and into co-production guarantees and pre-production funding. They are the high risk areas and the areas the commercial

industry doesn't want to get involved in.

Jim: Obviously, completion work is normally handled by insurance companies, but they are not operating in this area in Australia. They may do so soon and there are moves afoot.

There has been some criticism of the Victorian and New South Wales corporations in that they are solely investment bodies without marketing branches. If the APT was to remove itself from an investment role and move into the pre-production and post-production areas, do you see any likelihood of all these bodies merging?

Jim: It would be wrong to place the emphasis of our feelings in the APT as those removing themselves for investment. The emphasis should rather be placed on their concentrating on development funding and completion parameters.

The role of the producer is therefore to buy to gather the money, make the film, and sell it so that he can return that money to the investors. If corporations assume a production role, then I don't think the producer is going to be anything more than a line producer for the corporation, and that is not going to establish the film industry.

There has been obvious disagreement with the APT in the past about the role of marketing and they are taking a very pragmatic view about that now.

In increasing times that almost without exception, successful Australian films have had considerable producer involvement in their marketing and distribution, here

and internationally.

Therefore, I would say that it should be down the line one way or the other with the film corporations producing their own films or being solely investment bodies. I don't think a patchwork quilt of the two would be successful.

Hal: I don't think you can say for example, that because the SAFC was smart enough to be involved in a couple of successful films, that meant as far as they represent the only way one should operate a state corporation. I think that what the New South Wales Film Corporation is doing is terrific, and I would be appalled if they started getting into production because, my God, there are already 30 production companies in Sydney and 15 mid-independent producers.

Several producers have been utilized for testing away the marketing of their films. A marketing branch would surely help overcome this...

Jim: I don't think you are examining the root of the problem which is that the producer once have the responsibility of raising the investment to the cinema.

Hal: And if he walks away from a project and lets it die in the bush then he shouldn't be allowed to produce again. Joseph E. Levine is looking himself around Europe at the moment flagging *A Bridge Too Far*. Because he knows that he has to make the film work. He may not succeed, but by God he is trying.

Jim: Hopefully this does sound preposterous, but McKinley and McElroy are closer to Joe Levine than we are to most low producers for Universal, because their marketing department would take

away the film and market it. That is not the case in Australia.

Hal: If a state corporation sets up a marketing branch there will be a severe temptation on the part of producers to literally walk away from the responsibility. It may sound ludicrous, but a producer should have the desire to market his film more than anyone — and if he doesn't, then he should be encouraged to do so.

What are your plans for the future?

Jim: We feel that the future for people in the film industry is to embrace the mass entertainment concept. As a result, we are getting into multi-media productions involving the skills we have learnt in filmmaking and, hopefully, the showmanship.

What is becoming clear to us is that people aren't going to leave their television sets unless it is for something fairly extraordinary. We will continue to make extraordinary films. *Powers* is, in a way, so far as it strayed away and though with perspective it may or may not, it was at the time. *The Last Wave* is also an extraordinary film.

Hal: By multi-media we mean other than just looking at a screen and one end of a radio tape. We want to bring all the senses together — a combination of television films and live theatre.

Jim: The first thing is a venture which we are calling "Space-Trip" where we will take an audience literally on a journey through space. We will gather the audience in an auditorium of the shape of a sphere with there will be a large camera screen in the shape of a window on which they can see their journey. A live crew will drive the craft. Television will show other crafts passing as and the audience will be sitting on seats supported by hydraulic pistons which will move up and down and collapse to resemble the G-Force. Walls will collapse when the craft passes through a massive mine and the crew have to go outside and flow through space to affect impact.

Hal: It is the most ambitious thing that has been done in Australia and it is the most resource-intensive idea in the world today. I can say that without fear of contradiction, because Jim and Michael Fellows know like it and when I go to direct it, and Geoff McKelroy the designer and architect, went around the world last year looking at all the showbusiness like Disney World and we know there is no hope of the audience digesting the experience. And people will pay \$15 to go and see *Chorus Line*, but they won't necessarily pay \$15 or \$4 to see a \$5 million film, because *Chorus Line* is a hit and only. I think what we have — a unique entertainment experience. ■

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REDDY PETER FIN
HELEN MORSE OLI**

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**in
Newsfront
Blue Fire Lady**



TONY BONNER

**in
The Mango Tree
Image of Death**



BARRY PIERCE

**in
The Mango Tree
Image of Death**



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Photography Vincent Monton

Music Michael Carlos

Produced and Directed by Colin Eggleston

Executive Producer Richard Brennan

*They are trespassers.
Will they survive their*

LONG WEEKEND



LONG WEEKEND

"In an attempt to resurrect their failing marriage, Peter and Marcia set out to spend a holiday weekend on a deserted stretch of the Australian coastline. deserted, that is, except for the birds, the animals and the vegetation that jealously guard their isolation and right to survival."

"This survival is threatened as Peter and Marcia unthinkingly impose their 'civilized' life-style on their new surroundings. Things begin to go wrong. Inval things, the car won't start, a frozen chicken goes bad, their dog goes missing, they feel they are being watched. Are they being threatened? Will they be allowed to leave?"

"They are trespassers. Will they survive their long weekend?"

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Producers
Screenplay
Director of Photography
Editor
Art Director
Music
Sound Designer
John Hargreaves
Executive Editors

Colin O'Sullivan
Richard Armstrong
Pamela de Souza
Vivian de Souza
Brian Kinnear
John Hargreaves
Michael Cullen
John Phillips
Peter
Mavis

The animal world spins both Long Weekend

Right: The first scene of Long Weekend

Below: A terrified John Hargreaves in Colin O'Sullivan's Long Weekend



NEWSFRONT

"They covered the action and shared the excitement"



WENDY HUGHES · BILL HUNTER · GERARD KENNEDY

JOHN EWART · CHRIS HAYWOOD · ANGELA PUNCH · DON CROSBY · BRYAN BROWN

Produced by **DAVID ELFICK**

Directed by **PHILLIP NOYCE**

Palm Beach Pictures in association with New South Wales Film Corporation, Australian Film Commission and Village Roadshow presents 'Newsfront'.

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BACKROADS

Where did you get the original idea for "Backroads"?

John Emery, who wrote *Caravan Park*, sent me a short story he had written called *First Day of Spring*. We took one incident and the spirit from the short story, and drafted a treatment. John wrote the first screenplay and the actors and I changed that along the way.

The central character in the script was a young Aboriginal of 26 to 30 who had been married to a white woman. He had been trying to make it in the white society under the influence of his wife because that was the ideal presented to him.

What was the involvement of the Aboriginal actors in the making of the film?

I didn't know many Aboriginal actors, and in fact there weren't many at that time who were experienced in filmmaking. I didn't want to get David Gulpilil because our Aboriginal was more urban. Anyway, I'd seen Clary Boyce around town for a couple of years, so I asked him to play the part of

Phil Noyce is probably the best-known of Australia's non-mainstream directors, with two of his films, "Castor and Pollux" and "Backroads", receiving considerable critical praise. Both films have also reached wide audiences despite the limitations of their very low budgets.

Noyce joined the Interim Training Scheme of the Film and Television School in 1973 (and there he directed "Caravan Park", "That's Showbiz" and "Castor and Pollux"). Noyce then worked as a freelancer on "The Golden Cage" and "A Calendar of Dressing" before being invited to direct "God Knows Why, But It Works" for Film Australia, under producer Richard Mason.

Noyce remained at Film Australia as second assistant on "Let the Balloon Go", subsequently directing, among others, "Greg" and "Mick" for the highly-regarded "Why Can't They Be Like We Were?" series. Those were followed by the controversial "Backroads".

In the following interview, conducted by Mary Moody, Noyce discusses his previous films and his new project, "Newsfront".

Now I also wanted him to have some creative control, as well as the ideological control of the black statement the film presented.

Was it a good working relationship?

Yes, although it was really an impossible relationship, the answer to which is that black people ought to film their own stories.

I believe the ending was changed...

Originally, the people in the stolen car — the two Aboriginals and the white man — end up by causing a traffic jam on the approach to the Harbour Bridge. They abandon the car, leaving it among a mass of vehicles, and disappear into the concrete jungle. The last shot was to be three or four miles of traffic stacked up behind this car.

We were actually going to stage a bottleneck on the freeway and just film it. Gary, however, felt that politically it was a cop-out. The journey these men undertake was always seen as an allegory of the journey white men and the Aboriginals took together over the past 200 years — and that journey, as we know, has been a mutually tragic for the Aboriginals. So, Gary felt the film should end tragically.

PHIL
Noyce

and that his character should be killed. And that is the way she does it.

Are you happy with the ending?

Not really. We didn't have enough resources of money and manpower to do the sort of ending that we finally compromised on. Also it had been planning the ending for more than a year and we only changed it in the last minute.

What would have happened if you had insisted on your ending?

Gary would probably have shot it though he said he wouldn't.

Your earlier films, "Cactus and Pollack" in particular, received very good press, but this outflow to "Backroads" was very mixed. How do you respond to criticism?

Critics can be invaluable to a filmmaker as a yard stick. Certainly close friends seldom give honest opinions on your work, and I select a certain class of films in Backroads myself.

Backroads is a very difficult film for any viewer to come to grips with. The characters are generally abstracted and it is a film where I have sought to investigate a failed "unconquered" crime. And this makes it additionally difficult for an audience to feel sympathy for the characters.

The realism and forcefulness of the characters have also tended to provoke personal prejudices in some viewers, reactions that have been confided by their attitudes to certain behavior.

You always bring your own prejudices to a film as you can't really believe others — you just have to find a way of pointing out to them how your film might appeal.

Forre Rimmer, the director of *One Night Stand*, who was once a political, said to make success of films that looked like sleepers. And he did this by pointing out to critics the way in which the film might be important. He did this on an individual level.

You seem to be very involved in this side of filmmaking as well...

It is absolutely important. I'm reading Ron Hill's book last night and he points out that while you can treat other people to look after your film, they are never going to put in the same amount of energy, or present the same outlook, as you are. Therefore, you have to personally be able to blame if things go wrong.

In filmmaking there is a danger of departmentalization, inasmuch as the art director and the cameraman have their own autonomy, but ultimately it is the director's responsibility.

If you see filmmaking as an individualized commodity, which

you treat when you are making films about a certain budget, you know you are making something to be sold — it's not just an artistic thing. This is why in a capitalist society a director will usually only make another film if his last film's been a success — except in Australia.

There is another reason for making Backroads, and that is, being an hour long it could be without anyone seeing it. I can't tell it to television because of the subject matter and language, so I had to make the most out of the theatrical situation.

How has "Backroads" gone?

I went okay in Sydney, but flat in Melbourne. Though in Melbourne it was released at a time when the Longford Cinema could not give me an audience season. I know it was my fault in going to a cinema knowing I only had three weeks, but I had to take the opportunity.

Can you see yourself making more films with the budget of "Backroads"?

Yes. I'd like to do some feature documentaries. Films that might not necessarily be commercial but which have a political or social nature.

Do you feel you can get more social comment into this type of film?

You can do things that you can't do in a \$300,000 film. Because in my film like *Newsfront* you are playing with other people's money, and you feel less inclined to experiment with style and content. I know that Backroads, by its language and subject matter, will be offensive to a large section of the community. But I could afford to take a risk because it was only \$23,000 worth of basically non-repayable government funds — as well as my own savings.

I understand the NSW Film Corporation is investigating a plan to make \$200,000 films and I think this could be an answer. You could then make films that may have commercial potential but which you can afford to take risks with. There tends to be a certain conservatism about Australian features and they may help a break-away.

NEWSFRONT

Are you aiming to do something different with "Newsfront"?

The film has an each way bet, inasmuch as it is appealing to a very wide audience while trying to do something different — i.e. to make a few different statements and to



Backroads: David Elitch in unrequited love. (Left) Hilary in Jack and The Nurse in Jack

select a revolutionary structure. At the same time we will be trying to water the structure down so that people won't feel threatened by it.

How did you become involved in "Newsfront"?

About a year ago, David Elitch asked me to read a script Bob Ellis had written. I thought the idea quite extraordinary and told him I was interested in directing it.

The original idea was David's, largely I think as a response to the success of Philippe Mora's *Brother Can You Spare a Dime* and the American film, *Let the Good Times Roll*. In fact, David recently had discussions with Philippe.

David wrote the story outline, with Andrew Fisher, then Bob Ellis came into it and he and Bob simplified it greatly.

With almost all my other films, I had the idea or else found one that caught my attention. But here I ordered a second draft screenplay which already has a certain number of characters and a plot line, some of which I agreed with and some I didn't. It's been a very difficult process arriving at a final draft. We produced seven new drafts in the past 12 months.

What is "Newsfront" basically about?

It's a dramatic story of the several generations who lived and worked in Australia during the golden era of the newscast from 1918 to 1916. It is an actual documentary footage of the public events that shaped and influenced the nation, and these are set against the fictional private lives of the men who recorded that history, and the women with whom they had relationships.

It's the story basically of one

generation: Len McCune, who works for a company called Cinnamon News, which is based on Cinnamon. And he works in opposition to his brother, Frank, who works for the rival company Newscro Cinemas in the all-Australian company and Newscro is, as mentioned, an American subsidiary of an international company.

Newsfront is also an examination of what happened to Australia during that time of great change. Between the end of the war and 1956, a million new settlers came to Australia, and this greatly altered the make-up of our society. One result was a more international outlook being taken by Australians in general. Coupled with this is the Americanisation of the country.

There has been a lot of criticism lately about the number of period films that we are making in Australia and the way in which filmmakers seem unwilling to come to terms with contemporary issues and events. How do you feel about that?

I believe Newsfront is quite different to most other period films because it's attempting, by an examination of the social fabric and the public events of the past, just to make statements about the evolution of present day attitudes and considerations within Australia.

For example, the Hungarian Uprising was an event which established a fur in a lot of Australians — this of course was the same goes for the Polish affair, which though not directly related to the film — as just far screaming about it over the radio — is an event which led to the split in the Labor Party and the formation of the Democratic Labor Party. I must add that these events are



Left: Filmmaker, producer Leo Higgins, Bill Hunter and his officer Chris Brown (Chris Harrison). *Newhouse*



Gerald Kennedy and Wesley Hopton (Amy Maguad) in *Newhouse*

skillfully waded into the narrative, and the film is not, at least on the surface, about these events. These events are treated subterraneously and the film is really a *novella*—the story of a family and of two men.

Is it going to be a problem cutting the news footage into the narrative?

Only inasmuch as some of the sound effects were edited with a different sensibility than. So the rhythms of the editing is often quite

dissonant to the way in which you'd cut that same material into a dramatic story. But we think we can get round by using off-cuts and a story in a different way.

One must remember this television didn't exist until 1956, and that's one reason the film ends there. And television was, of course, a further nail in the coffin of so-called Australian independence, because it increased the brainwashing. That's why of the film we show people watching *The Micky Mouse Club* on television. After all, our cultural heroes generally have

been American in origin, and

Ginger Meggs is a lot known than

Superman.

Do you think "Newhouse" will have much international potential?

Yes. I may have given the impression that the film is heavily political, but all the events can be taken on different levels. As pure entertainment, for example, a reviewer of Richard Nixon making a speech is entertaining. In this film you see him when he visited Australia as Vice President in 1953. He was followed by the Queen in 1954.

That Nixon speech, quite apart from what his presence in Australia represented to the Australian people and to the history of Australia is interesting on a purely entertainment level.

The story of the film is also very strong. It's an action story, a love story, a story of the disintegration of a man's relationships, a story of a person who has the highest ideals and who sees around himself the perversion of ideals by fellow workers.

The film has a universal significance and there are things in it that anyone in any country will be interested in. The film examines the way in which *newspaper* acts as a veil over the true significance of events.

We look back to things that have happened and see them in a somewhat different way. So the film points the true significance of an event and, at the same time, distorts it. Examples would be the miners' strike of 1949, the Olympic

Games, the Suez Crisis, the coming to power of the Menzies government in 1949, the Rodeo trial, McDougall the singing dog, the Red Petal, the Maffand floods, etc.

With *Caddie*, which was set in the 1930s, there are only a very small number of the film-going people who were actually alive at that time. With *Newhouse*, there are a large number of people all over the world who were alive in the 1950s.

Of course, their countries were not necessarily affected in the same way and by the same pressures, but when Bruce Beresford was interviewed on television recently he spoke of an American distributor who said that *Don's Party* was popular for the North American market because people there had gone through the same sort of influences.

They, of course, weren't subjected to American cultural and industrial imperialism, but I think Americans might be interested in finding out what it is like to be on the receiving end of the boot.

Constantly the other influences such as the communist state, the influence of the church, the way in which the Red Petal was manipulated, are all relevant to these countries.

What are your plans after "Newhouse"?

I hope to make *Simmonds and Newhouse*, a film about the merchant in 1959 for the two jail escapes, Kevin John Simmonds and Leslie Alan Newhouse. The idea was first suggested to me by Ken Cameron, who has written a wonderful script. We are producing it in conjunction with Hilary Lintford and Liz Malkin. They are, in fact, raising the money at present.

It is also being made in association with Leo Newhouse, who has collaborated on the *chord* desk. He will also act as a consultant during production. We hope to shoot it in September/October next year. ★

FLUOROGRAPHY

- Shorts**
- 1951 *British Empire*
 - 1952 *Exhibition*
 - 1953 *Compass*
 - 1954 *Monument*
 - 1955 *Chorus*
 - 1956 *Exhibition*
 - 1957 *Exhibition*

Documentaries

- 1951 *Good & Beautiful*
- 1952 *Good & Beautiful*
- 1953 *Good & Beautiful*
- 1954 *Good & Beautiful*
- 1955 *Good & Beautiful*
- 1956 *Good & Beautiful*
- 1957 *Good & Beautiful*

Short Features

- 1951 *Backwards*

Features

- 1951 *Backwards*



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BACKROADS

60 mins. colour
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cast includes Gary Foley, Bill Hunter, Eric Martin and
Ewan Cobby



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intimacy of their
lives. The film
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PRODUCTION REPORT 2

BLUE FIRE LADY

"Blue Fire Lady" is a heart-warming family story about 18-year-old Jenny Grey and the horse she falls in love with. Jenny is played by British actress Cathryn Harrison and Barry, her boyfriend, by Mark Holden. The cast also includes Peter Cummings, Marina Edwards, Gary Waddell and John Ewart.

"Blue Fire Lady" is the fourth feature to be produced by Antony I. Ginnane. His first, "Sympathy for the Devil" (which Ginnane also directed), was released in 1971 and was followed by "Fantasy" (Richard Franklin) and "Fantasy Comes Again" (Colin Eggleston).

"Blue Fire Lady" is directed by Ross Dimsey, photographed by Vincent Morton and is from a screenplay by Bob Mianelli. The budget is \$300,000 and the film is expected to have a Christmas release.



Cathryn Harrison as Jenny and Mark Holden as Barry in *Blue Fire Lady*

ROSS DIMSEY

Director

How would you describe the appeal of the film?

It is so simple that we are making what is experimentally known as a family film — which means intended for children accompanied by adults. While I am optimistic that we may have something with a slightly broader appeal, having got the brief from the producers, I have been at pains to conform as much as I can with the classic parameters of children's films. I have fairly clearly painted the white and black bits — though the bad guys have been defused by making them appear a little foolish. Basically, the film is pandering, but I happen to think that pandering is a perfectly acceptable entertainment form.

What market age group are you looking at?

Australian International are probably looking at what I would call the "AIEISA" market, and we all know how enormous that is. It is for kids from about five up to 13 or 13½ then comes in again as the accompanying adult level so that you have a five-year-old kid and a 30-year-old mum. This then holds pretty strongly right through to the grandmother end of the scale.

"Barney," "Let the Balloons Go" and "Ride a Wild Pony" were not exactly financial successes. How has the history of failed children's films influenced you?

You had better talk to Gennep about making a children's film as a subject. However, once given the job these films were only a marginal influence.

I haven't seen *Let the Balloons Go*, but I have seen *Barney and Ride a Wild Pony*. They seemed to lack an intrinsic beauty. Part of that is because I think they played down to their audience — *Barney* in particular — and kids could see through it.

As for *Wild Pony*, the ingredients were too set, right from the implied kid to the court case over the ponies, to the wild title bugger that liked to raise the steam train and the extra train driver who said "Get when that kid is going to get himself hurt one day."

By the same token, "*Blue Fire Lady*" has a lot of ingredients the same that no one but the girls can taste, the boyfriend came Prince Charming. How do you stop these appearing as ingredients?

The way I hope I've stopped it is by making the story of Jenny the user of the film and by making the

Ross Dimsey has been active in the Melbourne industry for over ten years. He was the first assistant/production manager on most of the Hexagon features, and is a freelance director of commercials. His documentary, "It's Time ... The Gough and Bob Show", won the Shell Award in 1973. Dimsey has also written, produced and directed two half-hour shorts — "The Girl on the Roof", an award winner at the 1971 AFI Awards, and "The Runner", which is soon to be released through Roadshow.

"*Blue Fire Lady*" is the third feature on which Dimsey has worked with Tony Ginnart, having previously written the two exploitation films, "*Fantom*" and "*Fantom Comes Again*". His next projects are "*Body Count*" (co-written with Forrest Redlich) and another Bob Mannill screenplay.

The following interview, conducted by Scott Murray, was recorded while Dimsey was supervising the editing of the film with editor Tony Patterson.



Lead actress, Carolyn Harrison, and director, Ross Dimsey

other things merely parts of her life. I like to think *Blue Fire Lady* is the story of a 16-year-old undeveloped pre-adolescent who becomes a wife and more mature. I hope old enough women. If I can have the audience fall in love with that girl, then these ingredients will just be the icing on the cake. In the case of *Barney* and *Ride a Wild Pony*, the ingredients were very much the ingredients for the substance. I could be wrong.

How did you find the tight shooting schedule?

Well, my nickname for the film was *A Minute Before Morning Tea*, because we were shooting four minutes of cut film a day and that is moving along on 35mm with the sort of production value we were trying to obtain. We had a very limited budget and therefore a fairly low shooting ratio — I think it ended up at nine to one — so if I wanted a fairly classical coverage, I had to be going to print about every second take. Pre-production rehearsal, therefore, became a matter of necessity. I spent a full week with the entire cast.

Acting is something that has rarely reached great heights in Australia. How much do you feel this is a result of tough schedules?

I think it has a considerable effect and it operates in a couple of ways. Firstly, it prevents new and untired actors getting work, because when you have limited time the question you ask yourself is "Who do I know that can deliver the goods, can get it right rapidly and who is absolutely timorously in terms of potentially letting marks etc?" So you find yourself looking at perhaps only two or three actors for a particular part. Given more liberally schedules, however, you might be more inclined to give someone new a chance.

Another way schedules can limit performance is in coverage. You tend to play scenes in two without a lot of close cutting, which means you have to use actors who can inter-react easily within a frame. There are quite a few actors who are better playing insert close-ups (often with just the continuity person playing them feed-lines) than say in extended three-shot with a dolly movement. Perhaps it is the influence of television series.

How did you find working with Calley?

Reverend. She is an intelligent actress, a hard worker and very

quick. I often found her a jump ahead of me. You must remember that the part she was playing was largely against type for her.

The big problem with the character of Jenny was to make it non-sappy, because she could easily have appeared a pouting, horse-floving and spoilt brat. It was important to give her some sort of reason, or charm.

I don't think children are necessarily entranced by kids winning over adults, but I think they are entranced by other kids, or figures to which they aspire, showing a glimpse of themselves. And I think part of the success of *ABBA* is that they are ordinary, right down to their grubby costumes and basically simple music.

Kids can see a part of themselves, though they know they are watching 30-year-old people. They are not so gloomy that they are unreachably so, one of the things I had to try and do with the Jenny character was to scrub a bit of the gloss off her and make her a bit more ordinary.

The Jenny character has been very useful in doing this. There is a scene which was written precisely for this reason. It is a little tight up in town where Jenny appears slightly ordinary and if at ease in her pretty clothes, whereas he is the young guy blade around town, equally nervous, but in charge of the situation — that sounds a bit like ingredients.

Cathryn Harrison is a sophisticated young actress. How difficult was it for her to comeal this worldliness?

Cathryn is a very complex person, but just because an actress has a sophisticated background, it doesn't necessarily mean that their "real-life" personality is not part of their ammunition. I believe that it is a real part of Cathryn's ammunition and she uses it brilliantly, particularly when dealing with the press. She is also a highly professional actress and quite capable of convincing age changes. In fact, during a list of the sequences where she was 16 I had to pull her up out of it a bit because she had become a little knock-kneed and wido-eyed.

Cathryn is also a technician. She can be far more find the lights and, more importantly, know how to play to a lens.

An interesting thing about Mark Holden is that he has such tremendous popularity, yet his songs are quite adult...

Mark's songs I personally find unappealing and I think I may have perceived the reason for this during the making of the film. I feel they are designed to be performed live and are too closely tailored to the way he believes he should market. I believe they lack a certain vitality in terms of colour and style.



Top: Peter Cummins at the end of time. Mid left: Cathryn Harrison and Mark Holden. Mid right: Jenny and Cathryn Harrison. Bottom: Cathryn Harrison and Gary Waddock at the end of time.

After working with Mark on *Blue Fly Lady*, however, I have found there is a bit more to him as a composer and lyricist than ends up on record.

How much has Mark's consciousness of his image influenced his performance in the film?

You must remember that Mark is a very intelligent, 23-year-old businessman. This was a limitation in the early days of rehearsal but after that it certainly wasn't. He is a very quick learner. Also don't forget that he hasn't really acted before because he is the first to admit that *The Young Doctors* was really "walk up and say it" stuff.

Like several other directors, you make comparisons between a project, do you find there is a tension between the two?

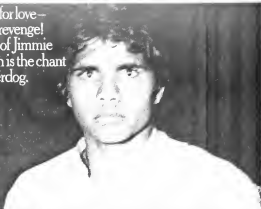
I don't believe it is a problem if you are able to keep your distance. If you get totally absorbed into the advertising world, you spend most of your time selling yourself, convincing people that your work is good and very little of your time actually making films. What I try and do is keep the emphasis on filmmaking.

What has been interesting is coming from commercials to a feature film. I have had to do a lot of hard thinking and business on this film so now myself going with a commercial style. I have some advantages, though. Because of the influence of television, kids have developed fairly short attention spans. They need to be visually encouraged and therefore, the film must have pace. So it was intriguing to retain this aspect of my commercial training, while at the same time riding myself of an obsession for going to too tight. Vince's feature experience helped with this particularly early on. Instead of going for a cut-around style, I have been saying "Right, let's see how we can do it in a day." I have been focusing on a piece of action by, basically, directing attention to it, rather than by cutting. That is something you just don't often get the opportunity to do in commercials, and it has been great fun to design sequences of me to two-and-a-half minutes which have been incorporated in a single take. Stylistically it is something I would like to pursue further.

The last question should be on horses...

Right now, I never want to do a horse film again — not a million years away. They are the most difficult animals I have ever encountered. So anybody is interested in making a film with equestrians, all I can say is "Beware." They jump, but kick and sometimes stand on your feet. *

A scream for love —
a howl for revenge!
The chant of Jimmie
Blacksmith is the chant
of the underdog.



WORLD SALES LIMITED PRESENTS THE CHANT OF JIMMIE BLACKSMITH A FILM BY FRED SCHEPISI STARRING TOMMY LEWIS AND FREDDY BYNGEIDE WITH
SAP RAINETT ANNELE PIERCE JACK THOMPSON STEVE DOODS PETER CARROLL RUTH WICKERELL DON CROSBY ELIZABETH ALEXANDER THOMAS RYAN PETER SUMNER
SCREENPLAY BY ERIC SCHEPISI BASED UPON THE PLAY BY THOMAS KENEALLY DIRECTED BY FRED SCHEPISI AN ANIMA PRODUCTION OF BLAIR WENDY JACKSON
EDITED BY BRIAN KAVANAGH MUSIC BY BRUCE SWELTON ASSOCIATE PRODUCERS BOB STEVENS PRODUCED & DIRECTED BY FRED SCHEPISI PARRAMOUNT COLOR

**A film by
Fred Schepisi**



The Chant of Jimmie Blacksmith

World Sales Enquiries: Dennis Davidson Associates Ltd.,
Apartment F1, Palais D'Orsay, 62 La Croisette, Cannes.

WHO'S HOT

Producers and Directors

Phillip Adams — Co-directed *Jack and Jill*. A. Peacock (1981) produced *The Richard Scarry's A to Z* producers and distributed *The Adventures of Billy Montana* (1971) *Don't Party* (78) and *The Gelfin of Whodun* (71). Was a columnist and advertising executive. Chairman of the Independent Feature Film Producers Association. Was Co-president of the PBS Radio and Television Board and The American Film Institute. Australian member of the Australian Council for the Arts.

Stellan Aronson — Has directed several shorts including *One Hundred Years Ago* (1971) and *The Ties That Bind* (78). Directed the short feature *The Singer and the Singer* (1971). Current project *My Brilliant Career* (in production).

Igor Auster — Director of several feature films and shows before directing shorts. His television credits include *The Television Night* (71) and *The Television Night* (71) and the feature *Television Night* (71).

Phil Auster — Director and actor. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

David Baker — Director of numerous television series including *The Tenth* (71) *Spencer* and *The Magic* (71) *Summer City* (77) *Current Project: Don't Party* (78).

Bruce Barfield — Has worked as a producer, editor and cameraman on documentaries and short films. Co-wrote and directed *The Adventures of Billy Montana* (1971) and *Don't Party* (78). Directed *Don't Party* (78) and *The Gelfin of Whodun* (71). Current project *The Money Men*.

David Block — Editor and director. Credits include *Don't Party* (78) and *Don't Party* (78). Co-directed *Don't Party* (78).

Terry Bourke — Directed the short feature *Don't Party* (71). Wrote, directed and produced *Don't Party* (78). Directed *Don't Party* (78) and *The Gelfin of Whodun* (71). Current project *Don't Party* (78).

Richard Brennan — Producer at *Don't Party* (71). Directed *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Robert Brunning — Producer with extensive experience in the industry. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Philip Gorman (1971) *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Anthony Buckley — Edited *Don't Party* (71) *Summer City* (77) *Current Project: Don't Party* (78).

Nigel Butler — Independent director and producer in film. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Tim Burton — Producer, director and editor. Directed *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Arthur and Corrie Carr — Independent director and producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Matt Carr — Independent director and producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Joy Carr — Has extensive experience as a producer, writer and director. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Robbie Coping — Cinematographer and director. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Tom Cowen — Wrote, directed, photographed and produced *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Paul Cox — Established still photographer, before turning director. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Peter Cox — Independent director and producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Don Craske — Director of short documentaries and feature films. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Bert DeLong — Director and film producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Reese Dineen — Director and cinematographer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Kerrie Dobson — Director and producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

John Dougan — Actor, director and producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Paul Eddy — Director in film and television. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Peter Edgeworth — Producer and director. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Carla Engelman — Independent producer, director and cinematographer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

David Elick — Producer. Has long involvement with various films including *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Margaret Fink — Producer and director. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Richard Franklin — Directed episodes of the television series *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Therese Franklin — Director of the feature *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Antony J. Gorman — Producer and director of *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Tom Gross — Producer, director and cinematographer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Russell Hogg — Director and co-producer of the television series *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Ken Horne — Has worked variously as an actor, producer and director. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

David Horne — Associate producer and director. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Sandy Harbord — Actor in television and film. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Tom Hayden — Producer, director and cinematographer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Lynne Haines — Producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Oliver Horne — Director and cinematographer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

John Hoyer — Producer, director and cinematographer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Frank Horne — Documentary film producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Tom Jeffrey — Producer and director. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Brian Kinnear — Producer, director and editor. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

John Kinnear — Director and producer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

Arlene Kinnear — Producer, director and cinematographer. Credits include *Don't Party* (78) *Summer City* (77) *Current Project: Don't Party* (78).

WHO'S WHO

John Larmont — Producer, director and distribution consultant. Directed and produced *Survivors After Dark* (70) and *The ABC of Love and Sex* — Adult film (76) (78).

Chris Lofgren — Producer, director and writer. Credits include *Part One* — (68) (71) *Part Two* — *The Beginning* (72) and *The Nature* (73) (76).

Joan Long — Producer and composer. Wrote the documentary *The Producer* (68) *Marcel* (69) and *Prodigious Love* (70) Directed and scripted *The Prodigious Industry* (73) *Where Godels* (75) and wrote and produced *The Picture Show* (80) (77).

Pat Lovell — His work is mostly in television as a writer and producer. Produced *Proke* at *Meining Rock* in association with Hal and James McCloy (75). *Break at Day 17* and *Newsweek* (77). Current project *The News Week* (in production).

Hal and James McCloy — Producers. Experience in show business, television, theater and film. Directed *The Cinema* (68) and *Proke at Meining Rock* in association with Pat Lovell (75) and *The Last Wave* (77). Future plans include a 25 hour multi-media production entitled *Scene Two*.

Richard Mison — Producer of *Pin Australia* with note (74). 30 piece exposure in the industry here and at the BBC in London. Directed the first at the *Belgian* (6) (76).

Peter Maxwell — Director with many years experience in film and television. Directed *Queens* (76) and *the* for the television festival *John the Love* (76) in *Ample* (76) (75) *Marcel* (75) *Scene* (77) *Pin Australia* (76).

Joe Mills — Director and producer in many shorter film made in Australia and the first on *Scene* (76) (75).

Philippe Mura — Producer and Director. Produced *Marcel* (68) and *the* writer of *The Double Edge* (72). Co-writer and director of *Breakfast* (72) and *the* and *the* in *Breakfast*. *Can You Speak a Dime* (74) director of *Mad Dog Morgan* (75). Member of editorial board of *Scene* (76) (75).

John B. Murray — Producer, director and scriptwriter. Directed *the* *Scene* (76) which helped pioneer independent production in Australia. Directed an episode of *Life* (76) (75) which he also produced. His the *Scene* (76) (75) director of the *Pin Australia* and *Television* (76).

Scott Murray — Independent director in video and member of Editorial Board of *Scene* (76) (75). Credits include *Beginnings* (71) *Part One* (72) *Scene* (74) and the short feature *Scene* (76) (75).

Pat Nepe — Has directed television and film documentaries including *Caster and Reflex* (74) the short film *Out of Focus* (74) *It Works* (74) and *the* (75) (76) (77). Current project *Scene* and *Television*.

Terry O'Keefe — Has directed short and documentaries and the feature *Scene* (76) (75).

John Paton — Producer and director of experimental film. Credits include *the* *Scene* (76) (75) and *the* (76) (75).

Michael Pele — Producer, editor and scriptwriter who has worked extensively in commercial television. Associated producer of *The Age of Consent* (68) and producer and scriptwriter of *The Men* (76) (75) *Scene* (76) (75).

Gary Patterson — Independent filmmaker. Director of many shorts on *Scene* and *the* and the feature *the* (76) (75).

John Power — A freelance director who worked in television news before directing his television film *the* (76) (75) and *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Bob Porter — Producer and director of several films, documentaries and company films. Produced and directed the *Scene* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Jim Robb — Has worked in various capacities on several documentaries, television series and features including *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Henry Salinas — Director with extensive television experience. Worked at the BBC and in several short films. Directed *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Keith Selwyn — Director. His work covers short and documentaries and the feature *the* (76) (75).

Fred Siegel — Has produced directed and written numerous documentaries and shorts as well as company films. Produced and directed the *Scene* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Joan Stone — Independent producer with several years of industry experience. Associate producer *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Jim Sherman — Has directed numerous short films including *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Ernie Stone — Director, producer and editor of short films including *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Alan Thorne — Independent producer, director, editor and writer in film and television. His work includes *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

1994 and Sunshine City (75) *Scene* (76) (75) *the* (76) (75) *the* (76) (75).

Michael Thorne — Producer and director. Produced and directed *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Brian Treachard Smith — Producer and director of several feature length specials, documentaries and shorts including *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

David S. Waddington — Producer and director in television and the feature *the* (76) (75).

Stephen Wallace — Scriptwriter and director. Credits include *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Peter Webb — Director and scriptwriter. Directed *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Bob Wren — Producer and director. Directed *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Paul Winkler — Independent filmmaker. Has produced several, photographed and edited many other experimental films including *the* (76) (75) *the* (76) (75) *the* (76) (75) *the* (76) (75).

Government Film Funding Organizations

The Australian Film Commission
100 Victoria Road, Sydney NSW 2000
Telephone: (02) 9237 1111
Fax: (02) 9237 1112

British Film Institute
11, Bedford Square, London WC1R 4EJ
Telephone: (01) 637 4500
Fax: (01) 637 4501

Canadian Film Board
100, Queen Street West, Toronto, Ontario M5H 2N2
Telephone: (416) 593-1111
Fax: (416) 593-1112

French Film Commission
100, rue de la Harpe, Paris 75001
Telephone: (1) 47 78 78 78
Fax: (1) 47 78 78 78

German Film Commission
100, Friedrichstrasse, Berlin 10117
Telephone: (30) 266 266
Fax: (30) 266 266

Television Film Corporation
100, Victoria Road, Sydney NSW 2000
Telephone: (02) 9237 1111
Fax: (02) 9237 1112

United States Film Commission
100, Pennsylvania Avenue, Washington, D.C. 20540
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Fax: (202) 306-1112

United Kingdom Film Commission
100, Victoria Road, Sydney NSW 2000
Telephone: (02) 9237 1111
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New South Wales Film Commission
100, Victoria Road, Sydney NSW 2000
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Queensland Film Commission
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Western Film Commission
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Yorke Peninsula Film Commission
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Geoff Burton
talks about photographing
"Storm Boy."

“From the beginning I knew what I wanted.
To capture the calm before the storm.
The wild, untamed...and the gentle.
The warmth...and the cold, harsh reality.”

Geoff Burton Winner 1977 Penguin Award for Best Cinematography

"Storm Boy"
shot on EASTMAN Color Negative film 5247

Photograph by courtesy of David Rynod





Geoff Durrell, Director of Photography "Storm Boy"

"Storm Boy" ... first there was the book, with magnificent illustrations by Robert Ingpen. I loved the line drawings with their pastel colour washes. They were all so evocative of the awesome and majestic wilderness area — yet incredibly romantic. In keeping with the story of a boy and his pelican companion.

So when the opportunity came for me to shoot the feature, I knew I wanted my pictures to look like his pictures. And I was absolutely delighted — though not surprised when Art Director, David Gopping was just as impressed with Ingpen's work.

These drawings became the basis for our thinking.

Photographically, we felt we needed to wash out the strong colours, reduce the overall contrast generally and carefully control the density to achieve the final weather progress throughout the film building up to the final storm sequence. But I wanted more than that. I wanted the interior to be warm and comfortable to contrast with the cold, threatening weather raging outside.

What I was doing most of the time was "down grading" the photographic image with the use of heavy filters, minimal light and extremes of colour temperature. To do that I had to start with three essential elements. And those three elements had to be of a quality and reliability I knew I could count on under extreme filming conditions.

The work the lab. did speaks for itself, as does the excellent quality of the high-speed film I used. What's not to discuss is the third of these elements — the Kodak 5247 stock. But then film stock isn't meant to be noticed. It's just there doing its job letting you push it around as much as you dare.

I like to "use" the negative a lot. Work it to its extremes to produce a particular look or effect. It's the reliability and consistency of Kodak 5247 that makes it so attractive for the style of shooting. In fact I just can't imagine how I could have photographed "Storm Boy" on anything other than Kodak 5247."

EASTMAN Color Negative film 5247. A remarkable, sensitive film.



KODAK (Australia) PTY. LTD.
Motion Picture & Audiovisual
Markets Division

FEATURE CHECKLIST '70-78

1970

Jack and Jill: A Postscript
Philip Adams, Brian Robinson
Three to Go
Brian Hammett, Oliver Howes,
Peter West
Adam's Woman
Phillip Lawcock
Beyond Reason
George Mungamele
Strange Holdings
Merida Brown
Little Jungle Boy
Merida Brown
Colour Me Dead
Eddie Davis
Sympathy in Summer
Antony I. Ginnane
Hellish Like Experience
Peter Carmody
Squeeze a Flower
Mark Daniels
The Set
Frank Brittain
Ned Kelly
Tony Richardson
That Lady From Peking
Eddie Davis
The Naked Barry
John B. Murray
Harry Hooton
Arthur and Connie Cantrell

1971

A City's Child
Brian Kassaragh
Wake in Fright
Ted Kotcheff
Walkabout
Nicolas Rong
Country Town
Peter Maxwell
Hickel Queen
John McCullough
Stockade
Hans Pomerant
Slack
Tim Burstall
And the Word Was Made Flesh
Dusan Mirk
**Shirley Thompson versus the
Aliens**
Jim Sherman
Private Collection
Keith Salval

1972

Benjamin Bahrny
Nigel Sussell
**Marco Polo Junior Versus The
Red Dragon**
Eric Porter
Sunstruck
James Gilbert
**The Adventures of Barry
McKenzie**
Bruce Benestford
About Love
George Schwartz
Daimon
Bert Dalry

The following is a listing of all dramatic features 160 mins and
over made and released in Australia since 1970. It covers
35mm and 16mm.
The 1970 list is, necessarily, incomplete

Demonstrator
Warwick Freeman

1973

Alvin Purple
Tim Burstall
The Firm Man
John Dugan
Sunshine City
Albin Thomas
Don Quixote
Rudolph Nureyev, Robert
Helgmoos
The Office Phonic
Tom Cowan
An Essay on Pornography
Chris Carey
Sin of Your Eyes
Arthur and Connie Cantrell
Local in the South
Peter Dodds
Lolita
John B. Murray, Tim Burstall,
Fred Schepisi, David Baker
Sabbat of the Black Cat
Ralph Marsden
Crystal Voyager
Falcon/Greenough

27A

Edwin Stone

1974

Yakety Yak
David Jones
Alvin Rides Again
David Blacklock, Robin Copping
Pronged Woman
Tom Cowan
Stone
Sandy Harbutt
Number 95
Peter Bernadino
Peterson
Tim Burstall
The Cars That Ate Paris
Peter West
Between Wars
Michael Trombille
Wokabout
Oliver Howes
Rolling Home
Paul Wilton
Children of the Moon
Bob Wells
1975
Avengers of the Reef
Chris McCullough
The True Story of Eskimo Nell
Richard Franklin
Made in Australia
Zipporah Feinrods
Picnic at Hanging Rock
Peter Weir

The Love Epidemic
Brian Tranchard-Smith
Sunday Too Far Away
Ken Harrison
The Great MacArthur
David Baker
The Removables
Tom Jeffrey
Isle of the Damned
Terry Secombe
Let the Ballroom Go
Oliver Howes
Barry McKenzie Holds His Own
Bruce Benestford
End Play
Tim Burstall
Scobie Malone
Terry Chisholm
Flugs
Terry Brooks
The Man From Hong Kong
Brian Tranchard-Smith
Hanover Place
Don Chaffey
The Golden Cage
Aylen Kuyakulu
The Box
Paul Gaddy
Ride a Wild Pony
Don Chaffey
The Lost Island
Bill Hughes
Sidcar Racers
Eun Bellamy
Sole Flight
Ian Mills
Pure S...
Bert Dalry
Australia After Dark
John Limond
How Wilfully You Sing
Gary Patterson
Huts, Bolls and Bedrooms
Serrins
Gary Young

1976

Don's Party
Bruce Benestford
Fantasm
Richard Bruce-Jones for Richard
Franklin
Ge
Chris Lofven
Mad Dog Morgan
Philip Morris
Storm Boy
Helen Saiton
The Devil's Playground
Fred Schepisi
Summer of Secrets
Jim Sherman
Barney
David S. Waddington

Bliss Fraser

Tim Burstall
Codice
Don Crombie
Break of Day
Ken Harrison
The Fourth Wish
Don Chaffey
Hanover Place
Don Chaffey
The Trespassers
John Dugan
Sunder in Paradise
Peter Cox
Oliver Tree
Edgar Morosoff

1977

High Rolling
Igor Auer
The Getting of Wisdom
Bruce Benestford
The Mango Tree
Kevin O'Leary
Journey Among Women
Tom Cowan
Inside Looking Out
Peter Cox
Pinkham Comes Again
Eric Raim (alias for Colin
Eggleston)
Summerfield
Ken Harrison
Red Deal
Russell Hagg
Highway One
Steve Olson
The Picture Show Man
John Power
FJ Holden
Michael Thornhill
Deathbeaters
Brian Tranchard-Smith
The Last Wave
Peter Weir
Cozy Cool
Gary Young
Summer City
Phil Austin
Blue Fire Lady
Ross Dimsey

1978

The Intehran
Don Crombie
Mouth to Mouth
John Dugan
**The Ghost of Jessie
Blacksmith**
Fred Schepisi
Newsfront
Phil Noyce
Davel
Ken Harrison
Weekend of Shadows
Tom Jeffrey
In Search of Anna
Edwin Stone

DIRECTORS CHECKLIST '70-78

ADAMS, Philip
Jack and Jill: A Postscript (co-director) — 73

AUZINS, Igor
All at Sea (television film — 77), The Night Nurse (television film — 77), High Rolling (77)

BAKER, David
The Family Man (episode of *Livido*) — 73, The Great Macabre (75) Current project: *Needles*

BERNARDOS, Peter
No. 98 (74)

BERESFORD, Bruce
The Adventures of Barry McKenzie (72), Barry McKenzie Holds His Own (75), Side to Side (British — 75), Son's Party (76), The Getting of Wisdom (77) Current project: *The Money Moves*

BLOCK, David
Alvin Rides Again (co-director — 74)

BOURKE, Terry
Night of Fear (71), Inn of the Damned (75), Plugg (75), Marchioness Creek (television film — 76)

BRITTAIN, Frank
The Set (73)

BRUCE, Richard (alias for Richard Franklin)
Fantasia (76)

BUESST, Nigel
Bonjour Balwyn (72)

BURSTALL, Tim
Stark (71), The Child (episode of *Livido*) — 73, Alvin Purple (73), Paterson (74), End Play (75), Alvin Fraser (76)

CANTRELL, Arthur and Connie
Harry Hoodon (73)

COPPING, Robin
Alvin Rides Again (co-director — 74)

COWAN, Tom
The Office (comic) (73), Promised Women (74), Journey Among Women (77)

COX, Paul
Illustrations (75), Inside Looking Out (77)

CROMBIE, Donald
Caddy (75), Do I Have To Kill My Child...? (television film — 76), The Irishman (77)

DANIELS, Marc
Squeeze a Flower (75)

DELLING, Bert
Outman (72), Stars & (75)

The following is a listing of all Australian directors who have made at least one feature since 1960.* Individual credits cover theatrical and television features, and episodes of portmanteau features

DIMSEY, Ross
Blue Fire Lady (77) Current project: *Maggie*

DOBSON, Kevin
Gone to Ground (television film — 77), The Mungo Tree (77), Image of Death (television film — 75), Demolition (76)

DUGAN, John
The Firm Men (74), The Trespassers (75), Mouth to Mouth (76) Current project: *Dimbocks*

EDDY, Paul
The Sex (75), The Alternative (television film — 75), Roses Bloom Twice (television film — 76)

EGGLESTON, Colin
Fantasia Comes Again (77), Long Weekend (76)

FRANKLIN, Richard
The True Story of Eskimo Nell (75), Fantasia (76), Patrick (75)

FRASER, Chris
Summer City (77)

FREEMAN, Warwick
Demonstrator (75)

FREDRICH, Zbigniew
Made in Australia (75), Apostasy (76)

GAGG, Russell
Raw Deal (77)

HANNAM, Ken
Sunday Too Far Away (75), Break of Day (76), Summerfield (77), Dawn (76)

HARbutt, Sandy
Stone (74)

HAYDON, Tom
The Last Testament (76)

HOWES, Oliver
Fools (episode of *Three to Go* — 75), Wakefield (television film — 74), Let the Balloon Go (75)

JEFFREY, Tom
The Removables (75), Weekend of Shadows (76) Current project: *The Odd Angry Blood*

KAVANAGH, Brian
A City's Child (71)

KUYULULU, Ayles
The Golden Cage (75)

LANOUD, John
Australia After Dark (75), The ABC of Love and Sex — *Australia Style* (76)

LOFVEN, Chris
SOS/The Beginning (72), Ox (75)

MANGIAMELE, Giorgio
Beyond Reason (75)

MAREK, Susan
And the Word was Made Flesh (71)

MARSDEN, Ralph
Sabbat of the Black Cat (74)

MAXWELL, Peter
Country Town (71), Rally Me Love (television film — 76), Is There Anybody There? (television film — 75), Mama's Gone A-Hunting (television film — 77), Plunge into Darkness (television film — 76)

McCALLUM, John
Nickel Queen (71)

McCALLUGH, Chris
Avengers of the Reef (75)

METCALFE, Edgar
The Olive Tree (76)

MILLS, Ian
Sole Flight (75)

MORA, Philippe
Swastika (British — 74), Brother Can You Spare a Dime (British — 75), Mad Dog Morgan (75)

MURRAY, John R.
The Naked Bunyols (75), The Husband (episode of *Livido* — 73)

NOYCE, Phil
Backroads (77), Newsfront (76)

ONLSON, Terry
Sobole Melons (75)

PATTERSON, Gary
How Willing You Are (75)

POMERANZ, Hans
Stockade (71)

PORTER, Eric
Marco Polo Junior, versus the Red Dragon (71)

POWER, John
Billy and Percy (television film — 72), They Don't Clap Lovers (television film — 74), The Picture Show Men (77), The Touch of Love (television film — 76)

RAM, Eric (alias for Colin Eggelshead)
Fantasia Comes Again (77)

ROBINSON, Brian
Jack and Jill: A Postscript (co-director — 73)

SAFFRAN, Hans
Stone Boy (75)

SALVAT, Keith
Private Collection (71)

SCHERISI, Fred
The Priest (episode of *Livido* — 73), The Devil's Playground (76), The Ghost of Jimmie Blacksmith (76)

SHARMAN, Jim
Shirley Thompson Versus the Aliens (71), The Rocky Horror Picture Show (British — 75), Summer of Secrets (75), The Night, The Powder (75)

STORM, Esen
ZFA (73), In Search of Anne (76)

THOMAS, Abbe
Sunshine City (73)

THORNHILL, Michael
Between Wars (74), F.J. Holden (77), Harvest of Hate (television film — 73) Current project: *Eden Rock*

TRENCHARD SMITH, Brian
The King Fe Mollers (television film — 74), The Love Epidemic (75), The Man from Hong Kong (75), Deathbeaters (77)

WADDINGTON, David S.
Barney (76) Current project: *The Last Station*

WEBB, Peter
Michael (episode of *Three to Go* — 73), The Cars That ate Paris (74), Picnic at Hanging Rock (76), The Last Wave (77) Current project: *Gallipoli*

WEIS, Bob
Children of the Moon (74)

WILLIAMS, Tony
Solo (75)

YOUNG, Gery
Nuts, Bolts and Bedrooms Springs (75), Coxy Cool (77)

* A feature is here defined as a film of 65 or more mins. duration and up to a basically feature length



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Norman Kaye, Elke Neidhart,
Juliet Bacskai & Dani Eddy

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Friday 26 May 17h

Vendredi 26 Mai 17h



MAKING SILENCE SPEAK

Interview with PAUL COX

At 37, Paul Cox is becoming one of the most impressive filmmakers working in Australia. Cox, who came from the Netherlands in 1963 with an international reputation as a photographer, began his career in films with a series of shorts. His first three dramatic narrative films, "Skin Deep" (1968), "The Journey" (1972) and "Illuminations" (1976), were considerably shorter than the customary feature, but they exhibited an admirable ability to work with images to construct a world in which the details of his entire on-screen provided the keys to his characters and their situation.

It is possible to argue that Cox's films are more akin to the European cinema of his youth than they are to their Australian environment. "Skin Deep", for example, structured around a cover-ending movement and a belief in the transcendence of things, has much in common with the films of Jacques Demy (e.g. "Lola", "Les D moiselles de

Rochefort", "Model Shop"), though the tone is ultimately much darker, less able to rejoice in the delight of the moment when it is cast in the shadow of its impermanence.

Cox's two most recent films, "We Are All Alone My Dear" (1976) and "Inside Looking Out" (1977), which were screened at festivals this year, provide evidence of the personal nature of his work. The former, ostensibly a documentary about an old people's home in Pruhon, is a moving account of people who have lost the desire for, and the means of, communication. Like "Inside Looking Out", "We Are All Alone My Dear" takes as its starting point, characters who have reached a point of departure — for their lives and from each other.

The following interview was recorded in the week before the premiere of "Inside Looking Out" at the Melbourne Film Festival.

Tony Ryan

You want to communicate your views through film, so as many people as possible, yet up until "Inside Looking Out", your films have been largely inaccessible to the popular audience. Isn't that a self-defeating process?

Investigate the question first. If you say film costs a lot of money, does that then mean you have to disregard any merit—strength or inner-self motivation? That is what the question really implies, doesn't it? So does the fact that things cost money mean you have to do the so-called "right" things and not follow your own integrity or ideas? I don't think so. The only answer I can give is I would like to investigate that question, because its answer is a question means many people keep on doing the wrong things.

But the people who invest in your

films are obviously going to want their money back. And if they don't get it, then next time neither will you? One can't depend forever on subsidies...

You are going off the track. If you keep on insisting that you just do something for the love of it, or for your strong belief in what you have to say, that sort of inner motivation must at some stage shine through. And, naturally, people regard it that as something commercial.

But isn't that somewhat naive?

No, it's not. I believe the world has a conscience, so whatever you do, somehow, at some stage, it must start to make sense.

Does "Inside Looking Out" — a most accessible film which is obviously going to get public

response — mean that you have had to compromise your position to make that sort of a film?

I have thought about that a lot. I think it would be convenient to say, "yes I have compromised." What do I have to compromise about? I am just starting to make films in spite of the fact that I have been doing it for 12 years. I have learned a lot by just doing my own thing, so I am not the sort of person who can learn a great deal from others. I have to teach myself.

You have talked about a personal cinema with some embarrassment as to whether it applies to you. But can you see how your background might have in some way "scripted" the sort of films you have made and the sort of personal flavor you have brought to them?

Yes, it would be lovely to say that my youth or my background has not affected me, but I have not been conditioned by anyone, and thus I have always done my own thing. But it would be wrong. A certain element of conditioning comes into everybody's life, and it is perhaps essential that this happens.

We have now conditioned a generation of people who have only been given a verbal language with which to express thought. We have never given them an ability to express feeling. I would like to tell you what I feel. And I would like to hear what you feel. I have no particular ability to understand that feeling, or to feel that feeling. I have never been taught to feel. I have always been taught to say the wrong thing in the right way, because that's what language does to you.

Speech is, in many ways, inelegant, and that is why I find

film so fascinating. Because it is a queer language and it offers the opportunity to express feeling. Perhaps that desire has given my films some sort of "personal flavor."

You seem to place a great emphasis on details that surround a particular incident from your personal experience, and often that incident can provide the motivation for a particular film. If that is true, are there any particular incidents that set you in motion for "Inside Looking Out?"

It's very personal. A lot of things that happened in *Inside Looking Out* are things that involved me and even my friends. I think *Humination* is a better example of the importance of little incidents. Five or six years ago I had a dream about somebody in a coffin which had a little hole in it. And somebody's eye was looking through the hole at the people following. I realized it was me in the coffin, but that I was alive and could see all the people who had somehow been part of my life. It wasn't just the people I knew at that time, but also people who had come back from my past—the men who used to rape my brother when I was six, he was five.

It was an amazing experience, and I led to *Humination* like when I made the film I took all that out. I found the very reason of lying in the coffin so heavy and grotesque that I couldn't use it.

In *Inside Looking Out*, the motivation incidents have disappeared and I cannot remember them — at least I don't really want to.

Many people have been critical of the dialogue and in your films that it is brutal, too obviously structured, and that it is not right for the characters who speak it...

I think it goes back to the part of our conversation where we talked about living in language to express feelings. We express thoughts through a screen code system such as, "Uhh, how are you?" You cannot speak in language and codes because that is regarded as good dialogue.

My films are, I suppose, pretty chaotic and I use few words. It's true that they do it always work. In *The Journey*, for instance, you couldn't possibly have had a longer speech at the end. But I thought most of the film would be completely lost if I didn't have the dialogue spring out the message.

I think the criticism is really more to do with something like, for example, when Juliet, the lesbianist in "Inside Looking Out," says, "We all have our private rudenesses." That is obviously a significant statement and it comes awkwardly from her mouth. Yet you seem to impose a certain dialogue on the character that

doesn't really fit...

I don't think so. *Inside Looking Out* is the first time I have used a lot of dialogue, and you know the script was originally written with Susan Hilly-Jones who contributed a lot. Tony Livatelli-Jones and Bernard Eddy also contributed greatly to the shooting script.

The next has all been engrained. I find the awkwardness of Juliet's last quiet walk in film her character, it fits the situation. She is with the man she is sexually attracted to, she is crying on his autopsy suitcase and gets a lot of looks out of it. But in the next scene she knows how to handle that as an adult sort of behavior, there is a awkwardness about her delivery. I don't mind that at all.

I know it is a long-standing difference of my films. But you can't really talk about dialogue in all the other films, because it is hardly there. I have always avoided it. I have a great respect for the silent films which add very clear images without ever resorting to dialogue.

Is it because you are more concerned than with a certain kind of abstraction in the dialogue...

While talking at times, I may sometimes abstract, just to break through the codes. It breaks down the whole cinematic game and gives us a chance to relax and touch images as the most unskilful arguments. In fact there are no arguments about them. I often

come so frustrated about words and how we use them that I have, in times, oversteered things on purpose.

Many people found "Humination", at least in its later stages, totally inaccessible. What response do you have to that criticism of the film?

I have made very dark, depressing, heavy sorts of films in the past. With *Humination* I tried, for the first time, to be optimistic. I was trying to make a film about the potential of the mind not about what people are.

That is another thing we should talk about: people always try to isolate life instead of accepting life. This is the way we see, we say. And in the process of reigning ourselves to that fact we grow dull and gay and miss out to reach. We really can't live with the potential for experiencing all the beauty the world has to offer. And look what happens!

I would love a lot of people who hated *Humination* to see it again. I am not proud of that film, it is badly constructed. It is in two parts and too aggressive that perhaps in 20 years, when I have become more professional, I will remake that film. I believe the idea has great potential.

Many people have commented on



Seriously posed by Elizabeth and Robert's love letters. Peter Glaser Bookingships probably with Robert's strong dream and *Inside Looking Out*.

what they see in your black view of things. Do you agree with that assessment?

Let me put it this way. If I couldn't believe in another dimension, in a greater possibility for this particular moment, I really would come to rest. You know we go through so much rubbish and heading before we reach home and so Home says, "We have no one to guard us."

What we see in "Inside Looking Out" are characters who have become victims of that rubbish, and cannot find a way out...

Everyone looking at the film sees somehow be looking at him or herself. That is the idea. Look at yourselves, investigate your lives, your motivations. The purpose of our lives has in very small things, but if we can't find the time or the energy, we must be careful not to run other people's lives. People do this constantly.

Do you see any hope for the characters in the film, for Robert or Elizabeth?

Yes, if they learn to investigate their confidence and situation properly and not use any little thing as an excuse. Elizabeth sees her daughter as an excuse, Robert, his

work, and both are the comfort of their friends as an excuse, and their little daughter communicates her with her pet rabbit that with her parent.

We look for something wrong, a little corner to sneak away into. We all need shelter and warmth (but a waste) become an escape. One must be aware of the process that one is going through.

Some people would argue that your films, and the personal aspect of them, is an escape, that you are ignoring the political implications of what is there in the films but not explored. For example, in "We're All Alone My Dear", the film about the old people's home, you could have gone one step further and demanded the authorities who had created that institution and allowed it to be the way it was. But you didn't...

Finally, who are I to condemn the people who let up this home? I don't know enough about it. It could have been done in sheer goodwill as in complete ignorance. Basically, the individual can never be blamed for a situation as such. To expose a situation like this you have to hurt a lot of individuals and sometimes that is necessary. But I cannot use the point of involving myself politically at that level. But that I



am chattering out, because to make films about the human condition is the most difficult thing to do.

At that sort of level, I think my films are extremely political, but not in an overt way. They do not fight for a particular dogma or a point of view, but they are concerned with what's between or inside characters. They are political in a personal way.

In "Inside Looking Out," it seems you have given Boney and Tony a lot of freedom to move, to bring their own personalities into the film...

Yes, it is a very big change in style. Before that I used people as vehicles to express something very general, like in *The Journey*, which is about the potential of the mind, the intellect, the wastage, the incredibly pathetic nature of a man who has to squish himself and so on, to offer, but who is screwed up about his past. That's one thing one has to learn in life—being able to get inside the past.

It has taken at least 10 years for me to re-educate myself to forget all I had learned and start fresh. I am, at all times, conscious of this process because one can so easily slip back. As I said, I am just learning the language of film. It is the most powerful medium of our time. I feel it is possible to use a film to expand our limited horizon.

I think we all have to go through a

Robert Flaherty and Dorothy Flaherty in their film "Inside Looking Out."

Inside Looking Out

"self-indulgent mugs." I used to try and force the audience to identify themselves with a situation. I did not succeed at all. People liked my films, because usually they were able to respond to them. But then they accused me of making photographic films.

Time it is of primary importance to make films that are visually balanced. It is possible to merely point the camera and let the whole thing happen. There is so much to get out of the structure of the images themselves.

Now giving freedom to actors has brought a lot of fresh ideas and a new way of looking at things. When you learn a new language, it takes a long time to learn the right words, and capture exactly what you are on. And finally when you have learned to speak, you realize that a whisper is more powerful. So you become more pronounced in your whispering, and if you can find the right scene to quietly "live" in front of the camera you should be able to make silence speak.

What sort of new projects do you have in mind?

One thing that has always nagged me is when people say we must make Australian films. What does that mean? You know that

question

In industrial terms it certainly does: there are filmmakers working in Australia, so there is an Australian industry. But your perspective on Australian life, it seems to me, does not deal so much with specifically the Australian climate that Tim Bassett's film, or "F. J. Hooker", do for example...

It can be a real advantage to make so-called Australian films when I have not been brought up in this country. Usually people are proud of the country they come from and they tend to defend it. I have no such desire.

I don't feel I belong to Holland or to any of the other countries my parents come from, because when a person, for example, says "I am German", that makes him potentially aggressive, he has something to defend. So I would rather be extremely cool on that level and say I am here to defend—no to put it very pretentiously—the dignity of man.

If I want to make a film on the isolation of Australian suburban, on the privileged and on the hot roofs, the concrete gardens and rotary clothes dryers, I see enough visual possibilities to make an Australian

film with an international flavor, and not that what the Australian film industry should aim at?

My next film is probably going to deal with the isolation of migrants—though that issue isn't unique to Australia.

People leave as almost sheer, joy stations at home and come to an alien place like Australia, for them migration is very difficult.

Have you ever seen people leaving or arriving by boat? Especially the Arabs or the Jews or the Greeks. Amazing scenes, and you cannot possibly watch without going to pieces. Seeing family ties all reach more apparent in isolated ethnic groups. Incredibly moving. Put that on film and you touch the soul of not just Australia but the whole world. *

PAUL COX FILMOGRAPHY

- 1961 *Mobile* 23 min. Color. Home
- 1966 *Time Pass* 15 min. B/W. Home
- 1966 *Shin Bery Alinda* 1 min. Home
- 1969 *Manuel* 1 min. B/W. Home
- 1969 *Strophery* 12 min. B/W. Home
- 1970 *Mobile* 20 min. Color. Home
- 1970 *Calabria* 30 min. Color. Home — documentary
- 1971 *Physis* 25 min. Color. Home
- 1972 *The Journey* 12 min. Color. Home
- 1973 *Island* 10 min. Color. Home
- 1975 *All In* 30 min. 20 min. Color. Home — documentary
- 1976 *Epiphany* 14 min. Color. Home
- 1976 *Before All About My Dear* 31 min. Color. Home — documentary
- 1977 *Inside Looking Out* 90 min. Color. Home

A town of amazing people.
A story that crowds a lifetime into a few, short years.
And a young man who experienced it all.



GERALDINE FITZGERALD
in
THE MANGO TREE

with
ROBERT HELLMANN CHRISTOPHER PRICE
GERALD KENNEDY GLOFELD HAN

Music by MARY WILKINSON

Written and Produced by MICHAEL FATE

Directed by KEVIN DOUGLON
FILMED IN PANAVISION®



Contact: Michael Fate
c/o Australian Film Commission Street,
Room 129, Carlton Hotel,
Cannes



THE MANGO TREE

"The Mango Tree is based on the popular novel of the same name by Ronald McKie. It concerns the growing up of a boy in a Queensland town during the early 1900s."

Director
Producers
Director of Photography
Editor
Sound Recorded
Screenplay

Kevin Doherty
Michael Fox
Brian Pether
Julian Lee
Burt Brown
Michael Fox

Top Left: Jim Sprogs (Jonathan Hardy)
Johnny and Dr. Patterson (Robert
Hagman)

Top Right: Gordon Carr (Gerrit
Fengler)

Above: Christopher Fox who plays Jerry
Carr

Left: Fletcher Jones (Edward Kennedy)

Below: Almost the whole of Australian
Screening — the Australian Screen
and The Mango Tree

Coordinated by
The Production
James Jones
Production Jones
Music
Jim Sprogs

Gerrit Fengler
Robert Hagen
Christopher Fox
David Kennedy
Carol Carr
Jonathan Hardy





*There is hope, there is hurt...
there is longing, there is love...
there is willing and there is joy" in...*

Philip John "Phonogram"

The Gettine of Wisdom

NRC

*From Most Favored
to Harsh Reality*

Starring **SUSANNAH FOWLE**
 • DORIS AYER & THOMAS HENRIKSEN • PATRICK KENNEDY & WILMA HELMANN • CANDY KAPLAN
 with **BARRY HUMPHRIES** as Leonard & **JOHN WATERS** as Howard
 Produced by **PHILIP ADAMS** • Directed by **BRUCE KERSFORD** • Screenplay by **ELEANOR WITCOMBE** • A JACOBSON FILM
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The Getting of Wisdom

The Getting of Wisdom is set in Victoria in the 1890s and concerns Laura's school days at Melbourne's exclusive Presbyterian Ladies College. It is based on Henry Handel Richardson's second novel and recounts her own adolescent experiences. A drama of human relationships charged with emotion and sexuality, it is the only one of Richardson's works to reveal a strong comic streak. A story of obsession and rebellion, **The Getting of Wisdom** is a closely observed study of the absurdly pompous social values of the time.

CAST

Rory Humphreys
John Waters
Suzanne Stone
Mary Ryan
Ian Firth

The Rev. Stephen
The Rev. Stephen
Laura
Cathy
Miss Boulton

Denise
Producer
Production Designer
Director of Photography
Editor
Scenarist

CREW

Music Revealed
Phil Adams
John Gaskin
Dan McAnulla
William Anderson
Elaine Woodcock

Top Left: John Waters as the Rev. Stephen
Top Right: Laura (Suzanne Stone) plays cricket
Right: Laura is teased by school friends

Bottom Right: The Ladies College displaying the absurd, pompous values of the time
Bottom Left: Laura at work
Bottom: Director Bruce Beresford conducts a rehearsal scene



**Aquataurus in association with SAFCOR
presents
Joy Cavill's production of**

Dawn!

**Written and Produced by Joy Cavill
Directed by Ken Hannam**

Made in association with the Australian Film Commission

WORLD SALES:

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Safe Film Limited, Gate House, Old Compton Street, LONDON W1V 6AR
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**IN POST
PRODUCTION
AVAILABLE
JUNE '78**

Dawn!

"Dawn!" is the personal life story of Dawn Fraser, the world's greatest ever woman swimmer.

Produced by Jay Cavill and directed by Ken Hannam, the film has been shot in a wide range of locations from Tokyo, Japan, to a Balmain pub; from the Melbourne Olympic Pool to the palm groves of Townsville.

Budgeted at \$764,000, the film is now in post production.



KEN HANNAM

Director

Did you contribute much to the screenplay?

No, by the time I became involved, the script was pretty well finished. There was a few things I felt needed attention, and Jay and I worked on them. We made a lot of minor changes.

Was the film already financed?

Yes. I was still working on *Summerfield*, and in fact *Dawn* should have gone earlier but not Jay kindly waited for me. At a time we were lucky and got only a very cold winter, otherwise, we might have been in a lot of trouble with the weather.

One criticism you have made of Australian producers is that they often go ahead with scripts that aren't quite ready . . .

A film cannot be a time and money machine, but in Australia they have become that. Instead writers should be encouraged to keep working on a script until it is perfect.

If we are going to make important films — films that say important things — then we will have to work hard, spend doing things we won't be paid for. And that's how it should be.

Whose responsibility is it to decide whether a script is ready?

A director shouldn't work with a script until he is sure it's tight. However, there are many pressures put on a producer in this area. For instance, money is made available by government bodies and distributors for a limited period, and if the film doesn't get into at least pre-production in that time, it will be taken back. The producer is, therefore, often obliged to go ahead with a film that is not ready.

This situation is possibly connected with producers raising money on first drafts . . .

I agree, and that situation should change. Hopefully, a producer will also involve a director in finishing the script before proceeding.

I think the problem could be due to misplaced benevolence by the funding bodies, which knowing that producers don't get a fair return on the work they put

"Dawn!" is director Ken Hannam's fourth feature. After a successful career in television where he directed episodes for several series, including "Z Cars", Hannam returned to Australia to make "Sunday Too Far Away" in 1975. Critically acclaimed world-wide, "Sunday" was the first Australian film to be shown in the Director's Fortnight at the Cannes Film Festival.

In 1976 Hannam directed "Break of Day", a period love story written by Cliff Green. This was followed in 1977 by "Summerfield", also for producer Patricia Lavell. Scripted by Green, "Summerfield" has been the centre of a controversy in the film industry over the relationship between writers and directors, and the quality of Australian writing.

In the following interview, conducted by Scott Murray and Peter Bellby, Hannam discusses his attitudes to scripts and screenwriters, the problems of shooting a logistically complex film like "Dawn", the role of the producer/writer in the Australian situation, and, finally, his previous three features.



Director Ken Hannam (standing) confers with crew members.

in, keep backing new projects. The solution, therefore, is to make the producer's attitude such that he or she is not forced to rush into a new film. The same goes for writers: if they were paid more, one could expect them to spend more time on a script.

How does one go about assessing a screenplay?

It is very difficult. However, there is a tendency to assess scripts on the way they are written, and not as what they say; if a script reads as beautiful prose, it has a greater chance of getting money. There has been too much emphasis on presentation, though

strong statements. Why is this so?

It doesn't matter whether you are making a short-flick or an epic, the films that really mean something are those that show a passion in their making. It's not a question of social or political statements, if you have a burning desire to make a statement, it will come across.

Take *The Devil's Playground* that was Fred's story and I had to be told. What comes over in the screen is the compassion and passion with which he told it. I also saw Peter Weir's rapid development between *Picnic at Hanging Rock* and *The Last Wave*, this was because he became his own man, and made his own statements.

In Australia, we are at the stage of making films as if playing with new toys. Sure you have to go through that process, but we have reached the stage where we should have a pretty good reason for doing a film — otherwise, we shouldn't do it.

Did you consider "Dawn!" a worthwhile script?

Yes. *Dawn* is a living piece; she is not someone we can reject, she is not a piece of history. The script makes no effort to whitewash her; it tells the other side of her story. People may not be shocked, but they will be surprised.

"Dawn!" is a different type of film for you in that it involves a lot of sport and action. Did you have any reservations about this?

No. I like action films and I have done a considerable amount of action material on television. Certainly there is action in *Dawn!*, but I think you will be surprised by how little swimming there is.

What generally interests me about films is the relationship between people. I am not a director on a vast landscape, such things concern me in other people's work, but not in my own.

I think the main reason I was attracted to *Break of Day*, for example, was that I had been in television for a while and felt I had lost my creative eye. Television is all close-up, and visually difficult to create.

Break of Day called on me to do two things: to work very

intensity with the actors, and to make a beautifully lyrical film. So when I look in on, though I didn't know if I could get my eye back, I knew I had to try.

There is considerable debate in the industry over the producer/writer, and director/writer. What are your feelings?

I think the producer/writer is the most dangerous combination. *On Dawn*, however, it has been a very happy relationship because Jay has been involved in every facet of the industry and is extremely objective.

Yet I can't help feeling that a lot of producer/writers only become producers to protect their script. You can't do that. It's like having a son or a daughter and having to face up to the fact that one night they are not going to come home. It's the same with a script. It's flash and boom, and people have worked a lot on it. But at some stage it's got to get up on its own and the writer just has to let go.

As for director/writer, this has worked very well in Europe. The argument against it is a possible lack of objectivity and if I were a writer/director, I would want a script editor with me who I respected and who would talk to me directly.

But there are certain writers who are able to control the machinery and the money and this is the best way to express themselves. Fred Schepisi is a good example.

PRE-PRODUCTION

Legislatively, "Dawn" must have been a nightmare with all its locations.

I was greatly helped by our production department. I feel they were too tough when I was filming, but they had every right to be.

During the last four weeks we were doing four seasons a day and still not up to schedule. It was an underscheduled film, and we were very lucky that the weather was as good as it was.

How closely were you involved in planning the schedule?

Well, you fight as much as you can. I have always worked with Mark Egan on my first, except on *Sunday Too Far Away*, and he is remarkably good. He organized the schedule with the production manager, though we all looked about it and visited locations. I gave him my feelings, how long I felt a scene would take to shoot, then left him to it.

You tend to live in a fool's paradise; you know damned well that it's not going to be easy, but



Coch Henry Gullager (Tom Eubank) props Dawn (Beverly Mackay-Poynt) for a new alter a scene of film.



Director of Photography David Best (top) set up the special re-dressed by John Lewis and John Erickson for shooting underwater.

you can persuade them thinking you can do it. Sometimes it falls apart, but generally it keeps together.

When do you prepare your shooting script?

As soon as I can. I also like to go to a location as early as possible and just wander around, getting to know the feel of the landscape.

Did you have this time on "Summerfest", which had an island location?

I had about a fortnight there and the art department was based on the island. Mike Malloy came out from Britain to shoot the film three weeks before we started, and that was a luxury on an Australian film.

But it's so un-bripping out a director of photography six weeks before the shooting if he and the

director don't have something to say to each other. So the first thing we have to do is to go to know one another better, once that is done we can be more honest and direct.

A person shouldn't be afraid to say, "Excuse me, but I think you are misunderstanding this scene." I may chuck away what he says, but he ought to say it.

How far can such a collaborative approach go?

It's difficult to judge. One doesn't always have the time to make films as a contractual effort, and I don't think there is all that much to be gained, anyway. Somebody has to make the decisions and it should be the director on behalf of the writer and producer. Otherwise, there is a danger of the statement becoming grey.

That is part of the problem with the documentaries made here. A good documentary may have a degree of bias. If I don't like you and I am making a film about you, then I am entitled to let my feelings seep through. Somebody else can then make a film attacking me, if they like.

In Australia, there is a habit of following a bad remark with something nice, and at the end up with is a pity piece in which you have made a lot of statements, and said nothing.

Actually, I believe one of the reasons Jay wanted me to do this film was because she wanted strong statements — but nothing broader or over-sensational. At the same time, she felt she was wanted was a documentary.

The film is about Dawn, and in no time during her life does she stop and look back, she always plunges forward. That is part of her nature, part of why she seemed so long as a character.

The approach I therefore employed was to try and give inside her character.

THE SHOOTING

How do you handle the swimming sequences?

There are three swimming events. The first, the 1956 games was easy because the Melbourne Olympic pool was still there. We opened this scene out in a big way, and managed to make some hundreds of people look like thousands by moving them around. It is very expensive and taxing.

We don't cover Dawn's swim at the Rome Olympics, but there is a sequence in the film carried by Naples where she was forced to participate in an exhibition race.

The third event is the Tokyo race. We filmed this in a waterway would feel, use and hear it. Today this, John Lewis (the operator) and Ron Finkbe (the prop) spent several days developing a purpose device for the camera, which enabled us to film under water without having to submerge the camera.

The scene starts with the girls above water, taking their dive in and then taking them under water behind them.

It is as good as film, that is a bit of an air-camera, you get and think "Oh yes, now we are under water."

In leaving out important events, such as the Rome swim, are you running the risk of disappointing a serious spectator?

No. I think Jay has been pretty even. Jay feels that if anything is going to attract people, it is a personal story about Dawn, the

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THE NIGHT THE PROWLER

Ruth Cracknell John Frawley Kerry Walker

in
PATRICK WHITE'S
THE NIGHT THE PROWLER

with
John Donals Maggie Kirkpatrick Terry Camilleri

Produced by Anthony Buckley Directed by Jim Sharman
Screenplay by Patrick White Music by Cameron Alan

A production of Film & TV Film Corporation



THE NIGHT THE PROWLER

"Exploiting the furor surrounding her attempted rape, a young woman emerges from the claustrophobia of a wealthy conservative family and turns from victim to criminal, stalking the streets of Sydney by night in a relentless pursuit of her own liberation."

Director
Producers
Screenplay
Production Designers
Editor
Sound Designer
Music

Don Maureen
Anthony Buckley
Pascal White
David S. Johnson
John Bonner
Don Connolly
Cameron Allen

Top Right: Jerry Anderson: *The Night The Prowler*

Top: Kerry Walker in *The Night The Prowler*

Right: Kerry Walker and Terry O'Connell: *The Night The Prowler*

Below: (From Clockwise) Kerry Walker: *The Night The Prowler*

Ruth Crawford
Kerry Walker
John Farrow

Derek Rossiter
Teresa Rossiter
Margaret Rossiter





TOM JEFFREY

How long have you been working on the project?

Five years. In March 1973, Sue Milliken picked up the book *The Remakeists* on a second hand shop in Oxford St., Paddington. She read it, and thought it would make a good film. I also read it, and liked it very much. I thought the mood, and some of the social aspects of the story, would transpose very well on to film.

What was the major hold-up?

There were a couple. In 1973, I was employed by Air Programs (later nationalised) and we were working on a number of projects. I suggested *The Remakeists* to Walt Hucker and he agreed. It took nine months to sort out the rights; we also had to get a writer.

Then in 1974, I worked on *The Remakeists*, which was another two months out of my life. AFI went for me to come back from *The Remakeists* and then they contacted a screenwriter.

Who did write the screenplay?

Peter Yeldham, an Australian writer. He went to Britain in the late 1950s and achieved some success working for television. He wrote something like 13 screenplays.

In late 1974 I heard that Peter was coming back to Australia, so I tracked him down and discussed the project. He went back to Britain but called me from London and said he'd love to do the adaptation.

At that time, I found the project was heading up at Air Programs and taking longer than I had thought, due to their particular marketing policy of "pre-selling". As a result, I was not really able to get on with the job of making films.

I decided to leave, and make an agreement with Walt Hucker to take over the rights to *The Remakeists*. Peter Yeldham wrote the script and delivered it to me around the middle of 1975.

What was your next step?

The first draft was submitted to the Australian Film Commission, but they regarded it as a television program. It then took another three months before potential investors, like the AFC, realised that it did have cinema potential.

The South Australian Film Commission was the first income in, though the AFC were already

"Weekend of Shadows" is director Tom Jeffrey's second feature, following his earlier adaptation of the David Williamson play *The Remakeists*. Set in a small Australian town in the 1930s, the film follows the hunting down of a suspected murderer by the male townsfolk. The film was produced on a budget of \$500,000, with investment by the South Australian Film Corporation and the Australian Film Commission.

The principal cast includes John Waters, Melissa Jaffer, Graeme Blundell, Wyn Roberts and Barbara West.

Tom Jeffrey, who also co-produced the film with John Morris of the SAFC, has had a long involvement in the Australian film and television industry. Apart from two years spent working in Britain in the 1960s, Jeffrey spent 14 years at the Australian Broadcasting Commission. There he directed "Pastures of the Blue Crane", and episodes of "Delta" and "Dynasty".

In 1972, Jeffrey left the ABC to direct "The Remakeists". This was followed by the shooting of "Harness Fever" which his company Samson Productions managed for Walt Disney Productions in Australia.

Jeffrey's involvement in the industry has also included being a chairman of the once Film, Radio and Television Board, and president of the Producers and Directors Guild during 1972-73. He is now chairman of the Film and Television School.

Jeffrey was involved in the final stages of post-production on "Weekend of Shadows" when film producer Richard Brennan interviewed him for *Cinema Papers*.

involved because of their script-writing investment. John Morris (chairman of the SAFC) took first bite of the cherry by coming in as a co-producer, as well as putting up one-third of the finance. This happened late in 1975. Then in early 1977 the AFC followed with an investment of \$200,000. With that sort of impetus, we were then able to approach a number of private investors.

Did you find the current tax situation, where film investment can be written off only over a period of 25 years, a stumbling block when approaching private investors?

We never approached them on that basis. We did have a plan for investors which was an encouragement to them to invest, but this was structured under the present taxation act.

The Federal Government recently promised to alter the taxation act to allow private investors to write off their investment over two years. Will this assist producers to raise private finance?

At present, private investors are hanging off behind they want to see how the amendment to the tax act as writers, whether it is going to be a new section to the act or just an amendment to the existing provisions to the writing off of copyright. But I think this new legislation should encourage greater private investment in the future.

One problem that has caused a lot of nervousness over investment in films, particularly on the Government side, is averages. How did you end up?

We came in under budget, and those monies saved in production will be applied to our marketing expenditure. Sue Milliken (Production Manager and Associate Producer) is a terrific organiser; she keeps a very tight eye on things, with everything well planned and co-ordinated in advance.

We always try to spend money where it counts, if we feel that we can cut corners in other areas, then we do — particularly as regards shooting. If a scene only warrants two hours' shooting,

that's all we will spend.

How long did you take to shoot the film?

Five weeks and two days, plus an extra day because laboratory problems ruined a day's shooting. It was a heavy schedule because, though we were working close to Adelaide, virtually every day was a new location.

The story is one of men on a mission, and we couldn't go back to a location if we hadn't finished it that day, because the next day we just had to move on to a new location.

I generally approach a film with a fairly well worked out plan of how I want to shoot each scene. This enables me to make quick decisions if something isn't working as I generally worked it. I can then keep the film moving on schedule, though I must say, 95 per cent of the time the whole new world like bloody places.

The script required a good deal of night shooting. . . .

It took us about four nights, which we did at the beginning of the shoot, it was a really tough way to start out on a film. We had other night scenes which we split with some afternoon shoots, starting — say at 2 p.m. — and working through until midnight.

You used actors of very mixed backgrounds: some theatrical, some television, some feature film. . . .

What we were looking for was a mixture of people to tell the story. Each of the characters was quite separate in the sense that they represented a type of person. We, therefore, looked for actors who could represent those types, and who could play off one another in an amusing situation.

The male actors found that they were able to come to terms with their parts quite easily. The two women, Melissa Jaffer (W) and Barbara West (Helen), found it less easy. They had very difficult roles to play, but they did a superb job.

In fact, on this film I found that I directed the actors less than I had ever done before, I like working with actors and I believe I am quite good with them.

One character I found very interesting was that of Benjie. I asked Graeme Blundell if he'd like to play that part. He read the script and said "per. Even so, I

really had no firm idea of who the character Bernie was. I felt that George had a good face, was a good shape, and that he would fit in with the rest of the men in terms of their shape and size. I was looking for a picture of the person, rather than looking inside him and trying to work out what sort of person he was.

On the first night of choosing we were all in pools of laughter because George was doing these antics with a big stick around his face. I then went over to George and asked him if he would like me to move a big so that he could move more easily around the fire to get to the truck. "Oh no," he said. "I'll get that up for myself!" I then realised that Bernie was the comic within the group. That set his character for the rest of the film.

You have worked with a number of producers on other projects. Did you enjoy the sensation of working as a co-producer?

Very much. It has added a greater burden to me, but it is a capable one and fortunately I have had a very good working relationship with the SABC on corporate and individual levels.

Various corporations have objected to the idea of the producer and director roles being combined. Has this presented any problems with this, or any future, projects?

Our next film will be *The Odd Angry Shot*, which we hope to begin filming in July. With this project, I have listed myself as a co-producer with Sue Mikhlin. I shall direct it and because I had a strong idea about the way in which one could adapt this script, I sketched the screenplay adaptation from Bill Nagle's book.

I think there were some concerns by the APC, which had offered us a 50 per cent investment in *The Odd Angry Shot*, that, because I

was listed as co-producer, director and writer, I would not have an ability to remain an objective view of the project. However, since they have seen *Weekend of Shadows*, I think any doubts they had in regard to my ability as a director have faded.

I have already adapted the screenplay, so the only problem remaining is that of my involvement as a producer. But I see this only in terms of initiating the project, which will allow me to concentrate entirely on directing.

One of the exciting things I find about filmmaking is that it is such a social activity. A producer is dependent upon his or her director, a director is dependent upon the talents of his crew, the actors, and the relationships between them all.

Another exciting thing about the Australian film industry at the moment, and certainly over the past five years, is the degree of enthusiasm and willingness that everybody has had — actors and crew, even the cameras — to put up with tough conditions and still give 100 per cent effort. I was the day when we were arguing about how much effort we put in and how much money we were to take out because then, to me, we were becoming like those problem-bound overseas industries such as in Britain or on the west coast of the U.S.

I believe "*The Odd Angry Shot*" is part of a package. . .

The backdrop to a film that is going to cost about \$60,000 is about two years. One of the good things that the APC agreed to do a couple of years ago was introduce its policy of assisting with package development for the producer. There is a certain risk involved with this policy, in that certain ideas might never come to fruition. But Sue and I were fortunate in late 1976 to be given encouragement from the APC by way of investment in a parcel of



George Blumenthal as Bernie, the "comic" character in the film for a month: *Weekend of Shadows*.

ideas, one of which is *The Odd Angry Shot*.

Our next film after that is hopefully an original screenplay written by Ted Roberts called *Quartet With Strings*, which is a slightly unusual love story. We felt that period stories had been told their day and had were getting too expensive. Having to go away and stay in location is also becoming very expensive.

Ted had this idea for a light, romantic comedy, set in the city. It had an under-current theme of exploring some of the problems which people, even my age (we are about the age of 40 when you first do women) where you are seeing. One gets a different perspective of life, and that affects one's relationship with women.

Women go through a changing relationship as well — with themselves, the people around them, and with their mate. The film will have a background of elegance in the form of classical music, and we hope to begin filming in 1979.

We are looking now in the latter part of 1978 and 1980 for further projects. The package has allowed us to do this, and that has been a great advantage to us.

Made in Australian films is often regarded as underdeveloped or excessive. How did you and Charles Marwood approach the scoring of "*Weekend of Shadows*"?

We have used a lot of music in



Kevin Miles (left) as the Police Super cop, and Sue Mikhlin (right) as the Police Superintendent. *Weekend of Shadows*.



On the way to a break and a hot knock-off time at the breakwork: *Weekend of Shadows*.



Richard Wallace (bottom of photograph) and Tom Jeffrey (top producer) see director I sat up a chair close as *Weekend of Shadows*

the film — about nine different themes. One theme is used twice while there are three themes which are used up to 15 times throughout. It is a means of tying characters together and setting moods and so on.

I have known Charles Marwood for a number of years and I respect his work greatly. More than a year ago I gave him the script and we discussed some musical ideas he had. Once we were under way, I brought Charles down to South Australia and we spent a couple of days visiting most of the locations. Later, I gave Charles a cassette copy of the tape and sent two or three weeks with him while he plotted the music score. Charles works very closely with stringer Alan

Dunn, who, in his own right, is a very good composer and vocalist.

During the final mix, we achieved a separation of the music on three tapes. Many speakers had to allow us full flexibility in balancing the music to the dialogue and effects. I think this was a great feat.

I think the music adds a lot of texture and drama to the story, but whether the audience will want it I am not sure. Something that worries me is having music coming in and out like strings. That's the difficulty, getting into and out of the music. However, I think we are close to solving it. There is about 45 or 46 minutes of music and that is nearly 50 per cent of the film, it's quite a lot.

You've had a long association with the film industry.

Before getting into the feature film area, I suppose my major claim to fame would have been my work with the ABC Television Drama Department.

In 1969 I directed *Postcards of the Blue Cruise*, which was an all film serial for television, with Kenneth Dwyer, Thelma Hopkins and Harry Lawford. I then moved on to a series — a very expensive one — called *Delta*, which again was all film. I did about eight episodes out of the 23.

Then *Dynasty* came along, written by Tony Morphett. It started Kevin Miles, Ross Graham, Nick Tate and John Tate, Nick's father, who came out from Britain to take the role of the father of the dynasty.

During 1971, we made one film which was a pilot for a proposed series called *Delta* — it was one of my less happy experiences at the ABC. I was then offered a consultant's job with the Advisory Council of the Film and Television School. So I took leave from the ABC and did that job for a year.

In 1972, I felt there were things happening outside the ABC which were, for me, more exciting and more toward what I was striving for in my work. So, at the end of 1972, I resigned from the ABC and took up the appointment with Air Programs International.

In *"Delta"*, *"The Remnants"* and in *"Weekend of Shadows"*, there is a common theme of a

person being pressured by his comrades, by his peers, to take a course of action that is regarded as common and usual by all of them, and which he resists. Is this a theme that particularly interests you?

It is difficult for me to analyse my work, but I attempt to do this from time to time. I am unsure whether there is a theme here that I am taking, I am not sure yet. But what I have come to understand is that what I am trying to make in my work is a plea for the individual.

So often, as individuals, we are forced into a position of having to toe the line. We are told so often that something is impossible to do that we say, "All right, we will go with the mass, do what everybody else does, because that's easy."

As individuals, we need to lose our individuality, our ability to determine our fate, if you like.

Certainly in *Weekend of Shadows* there is this plea but there are other things as well. Sergeant Carter, for example, is a study of a person's failure. He is a failed man and he fails miserably. Also, the relationship of the man to their wives and how they can trigger the man to do certain things that I don't think that was an obvious theme I was pursuing.

There was a certain "aggression" theme in *The Remnants* which I was actually working against. The three I liked about *The Remnants* in a single play, which I thought should work as a film, was the way in which an individual, or a group of individuals, become a sort of a pack and try to assert their authority or their influence over an individual.

The recurring thing in the dramatic form of *The Remnants* was, as David Williamson wrote it, was that the balance, the centre of authority, kept shifting. It would be first with Kate and her sister Mandy, as we called her in the film, *Against the Current*, then it would be the Sergeant and Kerrie against the women, then it would be Kerrie and the sergeant against the Sergeant. Perhaps one of the reasons the film failed was because I didn't quite come to grips with that. It is a film that I enjoyed making and I am sorry it didn't do better — it should have.

Why do you think the film was basically unsuccessful?

There were lots of reasons that I am glad the film is getting exposure now and a lot of people are enjoying it, though I would be worried if I was a producer and saw the exposure — but I wasn't the producer.

If *Weekend of Shadows* fails, I have only myself to blame, which is the way I like it. I don't want to kick anybody else in the arse.



Melissa Jeffrey (left) tries to persuade John White (right) into joining the team *Weekend of Shadows*



We were looking forward to seeing you in Cannes this year. But we can't make it. The reason: 1976 is proving too busy a year for us.

We've just got one film in the can and into release. Now we're starting work on another one. That's the pace at which things are happening in Australia.

WEEKEND OF SHADOWS is the movie we've released in the last few weeks. Tom was director and co-producer; Sue was associate producer. It's been a co-production between our company, Samson Productions, and the South Australian Film Corporation, in association with the Australian Film Commission.

It's an action drama and stars John Waters, one of the most appealing actors to emerge in the current surge of Australian cinema. "He looks as though he's got a past," people told our market researchers. They used to say things like that about Bogie.

What's **WEEKEND OF SHADOWS** about? Basically, it revolves around a bush hunt for a murder suspect in the 1930s. The hunters are a group of men from a small country town. The suspect is an immigrant farmworker. One of the hunters is Rabbit (that's John Waters' role) and he is commonly mocked by the townspeople because he is an inarticulate loner. As the film moves to its unexpected and stunning climax, Rabbit realises that both he and the hunted man are

victims of the town's inability to cope with people who are strange or different.

We barely had time to catch our breath before our next project. While you're all into seeing movies and doing deals at the Carlton, we've gone into pre-production.

THE ODD ANGRY SHOT is the name of the new film and it's very different from **WEEKEND OF SHADOWS**. It's the story of a group of Australian commandos on a year's tour of duty in Vietnam in the 1960s. A comedy with a serious edge, it's about the frustrations and difficulties of the commandos' life in their camp - from which they occasionally venture into the jungle to fire "the odd angry shot". It will have something of the feel of *M.A.S.H.* and *Catch 22* about it.

The two of us are co-producing this time, with Tom directing. For the second time, the Australian Film Commission is a big investor.

We're really looking forward to starting shooting **THE ODD ANGRY SHOT** in early July. After all, to vary the old adage, a change is as good as a trip to Cannes.

Tom Jeffrey

Sue Milliken

World Sales, **Weekend of Shadows**
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New South Wales 2021.
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Telephone 33 4663.

IN SEARCH OF ANNA



"The basic story is of a character named Tony who comes out of prison and confronts the people from his past who have, more or less, been negative influences on his life till then. The second story is about him hitch-hiking to Sydney to find Anna, who represents the positive values of the past. As he hitch-hikes to Sydney he gets picked up by Sam, a woman in an 1939 Buick. They fall in love; Sam leaves the guy she is living with and they head off to Queensland to find Anna. But Anna becomes something else and the need to find her gets less important.

"It's a story about coming to terms with one's past and then with the present, accepting the here and now and moving into the future with a positive attitude towards life."



Julie Mordaunt (Anna) and Richard Mize (Tony)

ESBEN STORM

PRODUCER / DIRECTOR

In an interview you did at the time of "27A," "In Search of Anna" was mentioned as a pilot for a television series. . .

Yes, I had an idea for a television series about a young guy who lives alone in a shack of Anna. Each week would find him in a different place and the book was that he was getting closer to finding Anna who was then, and still is, symbolic of the woman one dreams about. First the partner in one's first relationship is idealized in one and becomes something great!

Anyway, we were just about to shoot the pilot when Haydon* and I suddenly felt we didn't have enough faith in the script. Perhaps, the story was not ready to be told at that stage.

You had the finance already arranged?

We were financing it ourselves — we had just won a \$5,000 award for 27A.

Why did you decide to shoot the film on the road, all the way from Melbourne to Surfers Paradise, when I imagine you could have filmed and shot it within 100 km radius of Sydney?

We could have done that and just had a second unit do some shots of the car. But it seemed to me that if we could do it on the road, then there would be a lot of advantages. The whole film was shot in sequence and there was a strong feeling of traveling. We would shoot one scene in the car then drive 50 km to do another. So, day by day people got to know each other, just like the two main characters got to know each other in the film. The hope was that this sort of rhythm of shooting would have an effect on the overall result.

Do you like to shoot in sequence within a scene as well?

Yes, we appeared to do that a lot. It adds much to the overall result — especially to the performances. With someone like Richard Moor, for whom this was the first time as an actor, we shot the first scene of the film first. I kept him separate from the whole crew on the first day and when he walked out of jail there was the whole crew confronting him, and this had a lot

"In Search of Anna" is Esben Storm's second feature as a director, and follows "27A" made in 1973. It was shot in seven weeks, on the road from Melbourne to Surfers Paradise, with a crew of 20. "In Search of Anna", which is now in the editing stage, represents for Esben Storm "a film which tells people how good it is to be alive. A realistic film about coming to terms with one's past and present, it is a rejection of the negativity of my generation".

The following interview was conducted by Gordon Glean and Scott Murray at the offices of Smart Street Films, Sydney.



Esben Storm (producer-director) and Michael Edick (director of photography) on the A film.

of effect on how he acted in that scene. After all, Tony is coming out after six years in prison and it must be quite a shock.

The argument against shooting in sequence is that while the story unfolds in essentially the weekend, it is still what the audience sees first. . .

We have a structure whereby the two weeks shooting in Melbourne and the five weeks shooting on the road are two virtually separate stories. The first scene in the film is Tony on the highway, the second is him coming out of prison, the third is on the highway, the fourth is him back in Melbourne, and so on.

It is two weeks out of his life, but we have taken the first week and the second week consecutively, so we go Monday — Monday, Tuesday, Tuesday, Wednesday, Wednesday, etc. Both stories then climax at the end and both climaxes relate to him coming to terms with the past.

By having this crosscut structure we were able to throw in a lot of scenes, because the audience gradually gets information which

makes them think that Tony is not actually looking for Anna, but is on the run after having killed Jerry. It is not till late in the end, when there is a final confrontation between Tony and Jerry, do you realize what happened.

This structure also relates to the theme of the film, that of being torn between the past and the present. . .

Do the characters change much because of the road aspect of the film?

They change through being together, being alone and always moving. It is the spirit of the journey, taking him along, teaching him about love and women and life.

Are there many scenes of the car travelling?

Yes. We used basic equipment like a tripod mount. Noel McDonald, the prop on the film, had just done E.L. Warden and was very so fit with that sort of shooting, though we did quite a lot more than was in E.L. We also had a

tracking vehicle with an A Frame and a three-point crane on the back. If we were on the long front, for instance, we could sit in front of the car's nose, go down to the wheels, then crane up as they start their dialogue.

If we were on the short A frame we could be sort of sitting on top of the bonnet, swinging around as they travel along. That crane proved to be really effective. Sometimes we just ran it loose and had the truck come towards us as we sat out over the freeway. We would then go up, look through the van-roof and finally let it go away again. . .

We also did a few shots where Mike* was strapped to the side of the car, he would swing right down next to the road, bring the camera up over the bonnet and then into a two shot or single on the side. These worked brilliantly, it was a really fluid movement.

What are you doing for sound in these scenes?

We have to post-synch all the car movement in the back, was not as quiet as it was in 1973. There was a lot of rattle and noise, so we decided to post-synch at the start. We are doing that here at Smart Street, and I am excited by the prospect of post-synching. I think we will get a very good soundtrack.

You like the effect of post-synching. . .

Yes I used to be totally into 100 per cent location sound, but I have gone right off that now.

Was that because of the problems on location?

No, it was because of the final product. When you try the tracks you have to put in a base level of sound to cover the bad spots and cuts. You don't have complete control over your track and I don't like that best level. It prefer to have a completely clean track into which you put only what you want. That means it is the best way to control what people hear.

Is there music in the film?

Alan Stivell* who plays a Celtic harp was here recently, and he coordinated a lot of music for the film. We put him in a studio and he gave us an hour of music. He saw all the sequences that were to have music.

*Haydon Moore, player at Smart Street Films with Storm.

*Mike Edick, director of photography.



On Judy Morris...

We had a lot of difficulty finding Sam. I talked to every actress. I could think of and searched *Madness*, *Splash* and *Melrose*. In all, I interviewed over 100 actresses and actors, counted about 30 of them.

I finally at first considered Judy Morris because I had an image of her, which I later found out to be incorrect that related to things like *Between Wars* and *U2*. I

had always found her too soft and, therefore, didn't feel she would be right for the part.

Then, I went to Crawford in Melbourne to look at another film where someone suggested a contact. Judy. After I talked to her I realized she had the strength that none of the other actresses had, it was like she sat down and she didn't have to tell me she was upset or anything like that — she just assumed that she was. I asked her if she would do a screen test and she said "no," because she thought she would be fucked around. I thought that was fantastic — that she could say "no."

Eventually, I had two or three girls, and Judy was one of them. I asked her again if she would do a screen test and this time she agreed. I had another girl as well, and well and I showed the tests to a lot of people. Their reaction to Judy was fantastic. I then asked her if she would do the film, and she said she would.

During shooting she constantly amazed me by the number of issues

she stretched herself beyond what I had expected of her.

Judy is a very strong woman — very willing and able to pull things out of herself and express what she feels. I think she is a person who is worthy of a lot of respect.



On Richard Moor...

I first met Richard Moor when I was at Film Australia, where we were production assistants. And over the next few years, we got to

know each other quite well.

Richard was at the National Institute of Dramatic Arts but he'd decided he did not like that kind of learning process. He gave it away after a year and got into acting. I know he wanted to get his into acting, but did not want to go through the normal channels. So when we made *2PA*, I wrote him the small part of the junkie at the asylum.

Richard carried the role off really well and the reaction to him, especially from women, was very interesting. I enjoyed working with him and I thought he had a lot of potential. He has a certain presence.

So, two and a half years ago when we were doing the pilot of *Search of Anna*, I wrote the lead for him. In the intervening period Richard and I developed the script together. Richard acting as script editor.

I wrote *Search of Anna* always with Richard in mind. I knew he could do it, and that he would be very good.

and we explained what sort of feeling we wanted. He was a brilliant — the music gave the film a whole new feeling.

Why did you decide to produce the film yourself?

Originally I approached Natalie Miller and asked her if she would produce it for me, but she didn't want to. Then I talked to Carol Holmes who said, "I did yourself, it is not such a big deal." I have a lot of respect for what he thinks and so I tried it.

Eventually I talked Natalie into becoming an associate producer as I felt I needed someone else to run on the whole deal to give it a little more legitimacy. I then put a submission to the Australian Film Commission asking for half the budget, as well as a submission to the Victorian Film Commission for \$40,000, which we later increased to \$50,000. At the same time I approached private investors in Melbourne, Sydney and Brisbane and got letters of intention from them. Then before the AFC met, I told them "I have half the budget, will you give me the other half?"

So, it was up to the AFC. I didn't use the AFC to lever the others, I used the others to lever the AFC — and it worked. And in three two months we had the money.

Did you have any specific reasons for approaching the AFC this way?

I hadn't approached the AFC for any script development money and I didn't talk to anyone until I was able to present a whole package. I wanted to be judged on the script without any preconceptions on their

part. I also felt that because I hadn't produced anything before they might think I wouldn't be able to get my act together with the private investors. If I could prove to them before they met that I could get private money, then they would think I was okay.

What was the budget at that time?

We went in with \$231,000, but it looks as if it will go over about \$30,000. This was mainly because after I had raised the money there

was the big deviation. Kodak went up in mid 1991, other things. Consequently, a lot of my contingency fund of 25 per cent was chewed up before we shot a foot of film.

How did you feel making the film on a tight budget?

I believe you can make a really good contemporary film on a low location and with generous shooting ratio for about \$300,000, \$250,000

for a road movie was very tight. I was budgeted for a screen to see ratio, but ended up shooting ten to one — which is comfortable for me and I don't think I would go far less in the future.

Was this figure the minimum needed to make the film or because you felt it represented a possible return in this line?

If the rule of thumb is that you have to earn four times as much as you budget to break even, it seemed to me that the cheaper the film, the better. But also, if the film was petty and accessible, with a few-to-four approach and no fancy frills, I felt it could take \$1 million at the box-office and break even. It seemed to me a financially good proposition, and the investors already thought so, too.

You obviously have a very strong commitment to your film...

My commitment is total. I will do anything I can to assure the film is becoming as good as I hope it will be.

Also, I have only directed films that I have inspired or been a party to scripting, and only from scripts I have written. So I can't say how it might be different if I directed a film for someone else, written by someone else.

But if you decide to write, produce and direct a film, you know that it is going to be two or three years out of your life. And if you are going to spend this amount of time, what is the use of doing it if you are not really committed to it?

There are a lot of people for whom the aim of the project is just to make a film. But the aim should be



Richard Moor and Judy Morris during the party scene at Balmain



In Search off Anna

A film by Esben Storm

Starring: Richard Moir,
Judy Morris

Co-Starring: Chris Haywood,
Bill Hunter

Music by John Martyn and Alan Stivell

Written, Produced and Directed by Esben Storm

A Storm production in association with
The Australian Film Commission
and The Victorian Film Corporation

Soon to be available as a novel through
Widescope International Publishers P/L

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In Current Release:



The Child of Emerald Karlovich
Produced and Directed by Fred Schepers



The Making of Winston
Produced by Philip Ashurst
Directed by Brian Sedelmayr



Summerfield
Produced by Patricia Leavel
Directed by Kat. Thomas



Search to March
Produced by John Cooper and Jan Searles
Directed by John Cooper



In Search of Anna
Produced and Directed by John Searles



Parade
Produced by Anthony J. Gorman and Richard Franklin
Directed by Richard Franklin



Long Weekend
Produced by Richard Brennan
Directed by Colin Taggart

Produced with the Assistance of the **VICTORIAN FILM CORPORATION.**
Promoting and Investing in film and television production in the **STATE OF VICTORIA.**

For further information about these films or the Victorian Film Corporation contact:

In Cannes:

Inquiries to Chief Executive,
281 Robb,
c/- The Australian Film Commission Office,
Carlton Hotel

In Australia:

Geoffrey Pollock, Andrew Knight,
Victorian Film Corporation,
140 Bourke Street,
Melbourne, Victoria 3000

SOLO

"Beautiful, achieving a style of its own, often exciting, tender, a bit crisp and touched by sheer magic"

Catherine de la Roche
The Dominion

"Solo is certainly a film to see more than once"

Lindsay Shelton
Radio NZ

"Conveys a depth of feeling, sincerity and above all, a respect for human beings as individuals"

Simon Collins
Evening Post

Contact:
David Hannay &
Tony Williams at
the Australian
Film Commission
stand, Room 120
Carlton Hotel.

Solo will be screening
at the Paris Theatre
rue d'Antibes

Thursday May 18 1900h
Monday May 22 1900h
Friday May 26 1300h
Sunday May 28 1700h

A LOVE STORY OF OUR TIME

A HANNAY-WILLIAMS PRODUCTION starring VINCENT GIL · LISA PEERS · PERRY ARMSTRONG

with MARTYN SANDERSON · DAVINA WHITEHOUSE · MAXWELL FEINIE directed by TONY WILLIAMS

produced by DAVID HANNAY & TONY WILLIAMS · director of photography JOHN BUCK · writer by TONY WILLIAMS & MARTYN SANDERSON

QANTAS

THE FIRST AUSTRALIA - NEW ZEALAND CO-PRODUCTION

DAVID HANNAY

Producer

Was it difficult getting the money together for an Australia/New Zealand co-production?

No, it was surprisingly easy. Tony Williams and I talked out the idea for the film in October 1976 and we had a script ready for presentation to the potential backers by Christmas. The Seven Network then committed themselves for investment by early January 1977, and New Zealand's Queen Elizabeth Arts Council and Four New Zealand businessmen followed suit with the balance. We started shooting on February 28.

Why did you decide to film in New Zealand?

The story has a New Zealand background. There are exotic pine forests here in Australia, but nothing with the scope and beauty of those in New Zealand. The timber industry there is one of the state's largest and our central character is an aerial firefighter, a uniquely New Zealand occupation.

What were the problems associated with shooting a film 2000 km from your Sydney office?

The problems were greater than it will have been shooting the same distance every day within Australia. For example, when we were shooting at Wairoa, which is a beautiful beach on the east coast, we were filming on a Monday, and it was Tuesday before we could get a flight out from the local airport to get rubber to Auckland. Wednesday before the Customs agents had transhipped them to Australia. Thursday before they cleared. Australian Customs and Friday before they were processed and viewed by Adair. It took just as long for them to get back to us on location for viewing. In fact, we were two weeks into the shoot before we saw our first rushes. This eventually caused a problem, because a film first developed which was not apparent to the camera crew on location. The fault only affected scenes shot with very low light levels, affecting both focus and depth of field. It involved considerable re-shooting at locations we had already left. For most of the shoot we were not out of 2000 km from Sydney, but presently hundreds of kilometers from my major New Zealand contacts, which naturally caused communication problems. Our traveling production office was also invaluable. Pat Cox, who was in charge of production, and his assistant, Sue May, always had things under control no matter where we were. In fact, the major

In 1968, David Hannay was appointed executive in charge of production for Mawson Continental Pictures. He left in 1970 and began a six-year association with Robert Branning (Gemini Productions) where he worked as an associate producer on, among other productions, "Criste", "The Spontler", "Mama's Gone a-Hunting", "The Alternative", "Gone to Ground", and the television play "Poor Tony".

In 1972, Hannay co-produced the feature-length documentary "Kung Fu Killers", and was executive producer on "The Man from Hong Kong", both directed by Brian Trenchard-Smith. Hannay was also executive producer on "Stone" having been involved with the project since its inception in 1976. He was then executive producer on Eric Porter Productions' "Polly Me Love" and associate producer on Cash Harmon's "The Unisexers" and "Number 96".

Hannay became associated with the Royce Smoot Group of Companies in 1976 where he co-wrote the screenplay "The Last Run of the Kateraka" and worked as executive producer on two on-location specials.



Producer David Hannay

went and co-ordination of the film couldn't have been better.

How did the Australian and New Zealand crew members work together?

Extremely well. The New Zealanders were the top people available and I think the Australians were actually quite surprised at the extent of their expertise. There was never a 'them' and 'us' situation — it was always a 'together' unit. The same applied to the actors, although Vincent and Les knew David and Miry's work in Australia — as well as New Zealand.

Of the two co-productions you have been involved with — "Man From Hong Kong" and "Solo" — which had the fewer problems?

Well, the experience of working on Man from Hong Kong taught me a few things about co-produ-

tion, so that by the time I had come to produce Solo I was more prepared for problems that might arise. The film are entirely different, of course. On Man from Hong Kong I was executive producer and the film was being made by two large corporations while with Solo it's Tony Williams and my production, so I had much more control of the situation. On Man from Hong Kong there were considerably different attitudes between us and the Chinese on every level — cultural, personal and professional. But the differences between Australians and New Zealanders are very subtle. We have already mentioned the problems but the places are much more important to point out. The assistance we were given at every level, from Government Ministers, to major New Zealand corporations, to small businessmen and the man in the street was incredible. There was no small positive interest in the film from

every area, it was terrific.

Do you intend doing more Australia/New Zealand co-productions?

Tony Williams and I have another project (Laurie Tringers) which we are in the process of planning now. We already have a second draft screenplay and have selected the main location. Bill Hunt (executive producer on Solo) and I have been talking to people about investment. I find that New Zealand, while being similar to Australia in many ways, has so many different backgrounds and ways of life. The main character in Solo is an aerial firefighter, and to my knowledge no such person exists in the forests here. The background to Laurie Tringers is a small town whose main industry is the killing of deer from the air — far export in version. New Zealand is probably the most air minded country in the world — both Solo and Tringers feature flight as a background.

Do you believe "Solo" has overseas potential?

It is a love story and, therefore, has universal appeal. It is the story of a man who grew up in the forests falling in love with a girl growing up in the securities. It handles single parenting, child situations, a very topical theme. It also explores man's great passion for flight. All these things give it a tremendously wide appeal.

How do you intend selling it overseas?

After the initial release in Australia and New Zealand we will take it to Canada. Apart from that, Tony and I have contacts in the U.S. and Britain where we will be selling.

What sort of financial deal do you have with your backers?

I think a very good one. The backers have 65% per cent and we have 35%, which is better than the usual split in Australia. This has enabled us to give a good percentage to the cast and crew.

Did you give percentages instead of high fees?

Nobody on the film got a very high fee, but certainly nobody was anything for a living. Obviously we wanted a good ensemble feeling, which I believe is only created by those involved being shareholders in the production.

Continued on P. 93

TONY WILLIAMS

Director

How do you feel about co-production with Australia?

I feel it is our only hope of survival. Over the years we have lost gaffers, cameramen, editors, directors, producers, writers and actors in the Australian film industry. Our market is too small for us to get our negative costs back here, so it is important that we work hand in hand with Australia. Not only bringing Australians here, but bringing back New Zealanders too. What we can offer Australia is another story and loan people, which helps the box-office, as well as additional areas of finance not available to purely Australian films.

How did you and Marilyn Sander go about writing "Solo"?

It was my outline I got together with David in Sydney and discussed it with him. He liked it, so I wrote the treatment. Marilyn then came at it and we worked as a team. For example, I would write a dialogue outline for a scene and give it to Marilyn, who would either rewrite it or say it was good enough to leave as it was. If he rewrote it, he would either hand it to me and I would correct what he had written. It was a collaborative effort.

How do you as a director feel about losing a producer always around on the location?

In David's case it doesn't worry me at all, because we complement each other very well. He is creative, very enthusiastic, and has conflict energy. If it was someone else. For instance, I worked on *The Rose* and *Rise of Michael Kimmel* in London, where the producer used to come down if we were going into overtime and tell the gaffer to turn the lights out. There would then be an argument between him and the gaffer, and, of course, the director. We have never been involved in any of those situations.

David and I are co-producing the film, so it isn't like having someone watch over your shoulder.

You were a cameraman and editor before becoming a writer and director. What influenced you to move from one area to another?

I was always interested in films and wanted to direct. It was really a matter of taking the opportunity as it came, so I started off as a camera assistant. I was in my early twenties when I did two feature films for John O'Shea (*Runaway*, *Don't Let It Get You*). Then, I left New Zealand. I wanted to stop being a cameraman. I worked with Sandy

Tony Williams is perhaps the best-known film director working in New Zealand. He was assistant cameraman for Pacific Films when he was 16 and five years later director of photography on two New Zealand features, "Runaway" and "Don't Let It Get You".

Williams made his debut as a director on two documentaries for the BBC "Release" program "Takeis Unlimited", shot in London and Paris, and "Sound the Trumpet, Beat the Drum", made in Iran.

Williams returned to New Zealand and spent five years making independent documentaries for New Zealand television, three of which won the Felix "Best Television Program of the Year" award in consecutive years. He directed a one-hour musical special for American television, and the "First Edition" film, which was to become the widest distributed New Zealand film.

Williams' previous production, "Lost in the Garden of the World" — shot at the Cannes film festival — has received festival screenings in New York and Edinburgh. Williams now operates his own company in Wellington, New Zealand.



Lead actors, Lari Pritz, and Director Tony Williams

McKinnick in Hollywood and for a period with Alan Renna in Paris.

In Paris I decided that editing was closer to the process of writing and directing, so I gave up the camera and joined the BBC as an assistant editor, got my ticket and then went back home as an editor and began directing in London before I came back to New Zealand. I always wanted to be a director, but you can't start directing films, you have to know something else first. I started off as cameraman by chance.

Do you always edit your own films?

No, not always. I have edited many of my films but more recently I have worked with an editor I go to work with at the BBC, Ian John. He is not available for hire as he is editing *Sleeping Dogs*. There was

nobody else I felt secure with, and as I have edited films I decided to cut the film myself. In fact, I would prefer to work with an editor, because it is better for the director to keep some sort of distance from his work. However, until I meet a feature editor I feel happy with, I will probably continue to cut my own films.

As a director, do you find New Zealand a good place to work in?

As a New Zealander I have an affinity for the country. I have always wanted to live and make films here, but it's very frustrating. Producing New Zealanders have a hard time trying to get expensive directing salaries produced here. We have an enormous television system, but they don't like using freelance directors, they keep importing refugees from the BBC and ITV. I

have been luckier than most and have a very comfortable existence here. But it's ironic that I have had more support from the U.S. and Australia than I have had from my own country.

Do you feel that the resurgence of the Australian film industry has had any effect on New Zealand?

Very much so. Until now a feature film was a distant dream we all aspired to, but couldn't really see happening. It wasn't until I began to see people I had known as camera assistants at Supreme Sound many years ago, turning out superb work in directions of photography, and commercials' directors' directing superb feature films, and spent some time at Cannes a couple of years ago interviewing Australians for a documentary I was making on the Festival, that I realized these were our people, they weren't British, they weren't American, they were Australians and they were our friends, very much like us, thought like us, went the same age as us. So I thought, well, I have as much talent as these people, so what was possible for them was possible for me.

How do you relate to the actors in "Solo"?

We are trying to make *Solo* a very intimate and personal film. Because there are only a few actors we've had time to develop each role as well as develop close relationships. For example, when we first met Perry Armstrong, who plays the 14-year-old boy, he was a rather plain, quiet schoolboy. But now he has blossomed into a fantastic young man.

We spend a week in the South Islands working on improvisations and developing roles and have some beautiful performances from all the actors.

How do you define your role as a director?

I prefer to act as the first member of the audience to see the film. Everyone else on the crew has a very technical problem to worry about — lighting, camera, sound — that a director should, for my taste, be less concerned with how the shoot is going to look to an audience. I don't ever scream or shout, and I believe in holding conversations with the actors instead of yelling out orders from behind the camera like a sergeant major. Actors are vulnerable people who need to be given support; they should never be criticized in front of the crew. ■



Home: a study of the child welfare system



Margit Oliver's *The Message Daydreams of Charlotte Staudast*, one of the films produced by the Women's Film Workshop in 1974

WOMENWAVES

Barbara Alysén

There has been a much-awaited upsurge in "women's films", a term used conventionally to describe the sudden emergence of serious roles for women actors — from Virginia Rodrigues and Jane Fonda's gendered politics in *Julia*, Anne Bancroft and Shirley MacLaine's thwarted ambition in *The Turning Point*, to Diane Keaton's now-famous sexual license in *Looking for Mr. Goodbar*.

Consciously women want to see, and are seeing, more realistic and identifiable images of themselves reflected in feature films. Independent films have, however, been dealing rather insistently and unapologetically with women's lives for years. Recently, with great funding more accessible and women at the full-time program and women's course at the Australian Film and Television School, independent women's films have become more numerous.

Last last year, many of these films were brought together under the general title "Womenwaves", and screened for one month at the Sydney Filmworkers Co-op. Currently, the package is showing in similar venues nationwide.

Assembled by the Sydney Women's Film Group, the films are grouped into four thematic programs: "Sexuality/Love/Relationships"; "Issue/Space/Creativity"; "Social Action Issues"; and "Myths/Dreams/Fantasies".

The categories reflect convenience rather than precise definitions of content. Moreover, no value judgments were made, at least formally, when films were submitted for inclusion in the collection, this has led to an enormous divergence in style, content and technical proficiency.

In Sydney, there were a few cases of titles being shown at double-head stage or with captions pencilled over the artwork. Yet, despite these flaws, the Co-operative women were considerably packed for the month-long season.

The enthusiasm with which the 40 film and video tapes were received suggests that films exploring women's lives are in demand and that audiences are not overly disconcerted about how they are made. Content, even if hazily expressed, is what matters.

The chronology of independent women's production, in Sydney at least — and Sydney leads here, perhaps because of easier access to funding bodies — reinforces this feeling towards the supremacy of message over music.

The Australian founder of the film tradition to which the Womenwaves films are heir, is *Women's Day 24c*. The film, made in 1972 by four women, is about the loneliness and disappointment of a young housewife. It was shot without sound, as cheaply as possible, yet six years later retains a powerful statement.

During 1977, Sydney Women's Film Group members collected films for *Discussions* (questioning the narrow range of choices open to women in work and at home), *Home* (made as part of the campaign to change the child welfare system, especially in relation to its treatment of teenage girls), and opened the American *Women's Film* because it was judged to fit an important gap in the local product.

While these early films suffer to varying extents from the technical deficiencies that accompany low budgets, they convey an urgency, a clear reason *afire*, not obvious in some more recent films. These films are clearly the work of people with something to say (rather than of those with artistic complexes to work off), and can't be judged by whether they make money for investors. Rather, they have to be judged by their utility and the demand that costs for them. In this respect, films such as those mentioned above have aged well.

The films produced by the 1974 Women's Film Workshop reveal the changed systems of women filmmakers. Among the 16 or so films produced, there are films with a marked feminist focus — such as *What's the Matter*

Sally?, (about housework), *The Message Daydreams of Charlotte Staudast* (useful adolescence) and *Women's House* — as well as films about personal relationships, and experiential works. A year later, when the women in the first year of the full-time program at the Australian Film and Television School finished their first production, this dream was quite marked.

Of these first full-time program AFTVS films, only Martha Amos's *Don't Be Too Fella's Girl* (on working women) reveals a strongly political line. Other films are about individual women, or have female characters, but they appear more intent on entertaining than on preaching or informing.

Obviously, there is nothing wrong with entertainment per se, but the market for independent films is still largely a non-theatrical one, and people who are prepared to set up a projector in their house, school or hall, are still more likely to want to be instructed



Margit Oliver's film on the problems faced by women seeking higher education, *Charlotte Don't Tell at All*



In the taking shower with a release in, City Coat's Getting It On.



An actor: Robin Laurs — We Ain't in Phase. Robin Laurs and Margot Nash

less interested

So, it is largely "message" films which have found an audience, and maintained it, and while "Womenwaves" has so far been successful as a theatrical package, it will be interesting to see how individual titles fare in the rental market.

Some of the films explore the now familiar territory of the genre — consumerism, housework and self-image — while others reveal new preoccupations. Nearly half, for example, deal with relationships, sex, prostitution for its residential and pariahhood. A few also go to show how there are few things more boring than the filmmakers' best friends, recorded on celluloid. Most films, however, are insightful, revealing or frighteningly direct.

In *Log Run's* videotape *Definitions/Redefinitions*, the tape-maker and her co-sponse reveal that their marriage has been a farce, in Barbara Levy's *Paralytic*, Levy explains her infatuation with her former lover and her breakdown on his departure. Part of the film consists of amateur skills of a woman in various states of anguish, accompanied by the sound of her sobbing. While the scene of personal cinema, *Paralytic* is also a very general film, describing the responses of a great many women to emotional loss.

Similarly, Debbie Knightland's *All in the Same Boat* is an individual rendition of a much-discussed dilemma. Concerning similar ground to *Woman's Day 23c* and *Graffiti*

Shirley's *A Day Like Tomorrow*. All in the *Same Boat* follows the daily routine of a western suburban housewife, a mother of two small children who is trapped at home and frustrated with her role. Her husband regards her as a good wife, one who simply needs a bit of shaking up on side and again. She requires him as a good husband, one who gives, but who can't understand her predicament. At night he storms in front of the television and they converse during commercials. Her need for something which dulls the stress and quiets the nerves is revealed gradually and confirmed as a threat leaks out, the tablets and tapes up the bed — V. A. L. I. U. M.

Predicted at Film Australia for the Health Department's drug education program. All in the *Same Boat* doesn't offer solutions, and anything other than long-term proposals would be inauspiciously facile. Instead, it provides a kind of camaraderie between women sharing a common predicament. Hopefully it will be seen by many schoolgirls, forcing them to question the limited horizons of the career of "housemaker".

Gilly Coote made *Getting It On* specifically for someone to high school students, to dispel the popular notion that a condom is worn "over two erect fingers". A combination of married and live feelings, *Getting It On* takes an offbeat approach to one of life's most depressing subjects, and in unique in suggesting that men, too, have contraceptive

responsibilities

For those who missed *Getting It On* and are approaching motherhood, Barbara Chocksky's *Gracie Birth* (which like Gilly Coote's film was produced at the APTV), shows the birth of a child under the Le Boyer method. This method is intended to minimize the trauma for the baby, and the film, depicting a relatively easy delivery with bearing music and docile child, seems varying responses from women viewers: some are grateful for proof that labor and childbirth need not be crushingly painful for the mother, while others are alarmed that since it might be, *Gracie Birth* is misleading.

Other dramas of sexuality offered by "Womenwaves" include Robyn Laurs and Margot Nash's erotic feminist post-porn *We Ain't in Phase*, a collage of doubts and ambiguities, and conveying the life of a girl who doesn't make her own choices, Linda Blum's *Just Me and My Little Girls* which deals with father-daughter incest — the dominance of the teenager and her acquiescence to this extreme form of parental authority.

The spawning of last year's such diverse topics as contemporary dance (*Dances*, Ronald Grifone), the depiction of women in rock music (Glenda Shaw's *They Call Us Chickens*) and (Gae Wilson's *Waves*, Sarah Gibson's *Alisa* — A Woman Sculptor) and the problems faced by women seeking higher education (Margot Owey's *Cherise*, Ben Met at Uel Sander Alexander's *Women Referring to Study*).

Finally, just anyone still thinks that "feminist" equals "dour". Jude Karing and others parody the latter known polemic in *The Carolina Chisel Shave*, a loose interpretation of cloth, polished microcosms and music which has been extremely well received, considering that it has something so said nearly every fiction and tendency currently in vogue.

Inevitably, grouping 40 films together involves a degree of thematic reduction, but this, plus some inconsistent technical shortcomings, especially in the sound department, is the most notable lack in the collection and probably, given the purpose to which most of the films are directed, is a superficial one.

The Sydney screenings were punctuated by two formal discussions which, while inconclusive, suggest that the audience these films attract tend to be beyond of technical faults, if not ideological ones. ■



Paralytic, Barbara Levy's look at a woman's emotional breakdown.



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Services & Facilities Guide

VICTORIA

NEW SOUTH WALES

1. Stone COLOUR

(a) Exceeds negative to Eastern standards (5347 when available)

(b) Random color analysis

(c) Ultra-wide negative bleeding

(d) Fastest (24 hours) — Bell & Howell Model C¹ — random color printing

(e) Negative breakdown, reappearing and storing

(f) Negative matching

(g) Intermediate positive and negative, internal intermediate (C-1)

(h) Positive printing — Bell & Howell Model C

2. 11mm COLOR

(a) Negative positive

(b) Exceeds negative developing to Eastern standards (T247 when available)

(c) Block — random analysis

(d) Ultra-wide negative cleaning

(e) Fastest (24 hours) — Bell & Howell Model C¹ — random color printing, random edge matching

(f) Negative breakdown, reappearing and storing

(g) Negative matching

(h) Intermediate positive and negative, internal intermediate (C-1)

(i) Positive printing — Bell & Howell Model C

(j) A- and B- prints made-up and printing

(k) Reversal

Developing Eastern T242, T244, T245, T246

Printing T247

— Developing Service line 1900, 1905, 1915

Printing 1906

3. OPTICAL PRINTING

(a) Ordering and the equipment

(b) Aural image

(c) Automatic complete printing

(d) Laser gate

(e) Time to Stone clean-up with laser gate

4. SOUND

(a) Stone and/or film magnetic to magnetic

(b) Magnetic to optical

(c) Optical to optical

(d) Electronic printing

5. MAGNETIC 20/11mm

(a) Sound into developing and display system

(b) Item (Standard—Sound)

(c) Duplication

(d) Full printing and recording

7. CLEANING AND POLISHING

(a) Stone polishing

(b) Scratch elimination

(c) Resolving handling

(d) Ultra-wide cleaning

Additional Services

Part 1: Laboratories

Services & Facilities Guide

See the following page for information
on equipment and facilities
available in each room.

TRANSFERS

	D.A.	N.E.W.	W.C.
(a) 1/4" tape to 15mm stereo	★	★	★
(b) 1/4" tape to 12.5mm stereo	★	★	★
(c) 1/4" tape to 35mm stereo	★	★	★
(d) 1/4" tape to 15mm stereo	★	★	★
(e) 1/4" tape to 35mm stereo	★	★	★
(f) Equalizing or filtering during transfer	★	★	★
(g) Normalizing or magnetic tape of each take	★	★	★
(h) Speed testing, detuning, sync pulses, equalizing, states, etc.	★	★	★
(i) Six Nagra transfers	★	★	★
(j) Speed variation during transfer of original 1/4"	★	★	★

DUBBING STUDIOS

	D.A.	N.E.W.	W.C.
(a) Number of mixers	3	10	10
(b) 1/4" tape to 12.5mm stereo	★	★	★
(c) 1/4" tape to 35mm stereo	★	★	★
(d) Number of mixers for interlock	3	10	10
(e) Reels & full dubbing	★	★	★
(f) High speed record dubbing	★	★	★
(g) Facilities to mix into stereo	★	★	★
(h) Facilities to mix into mono	★	★	★
(i) Three track or single track double-head changer	★	★	★
(j) Projection facilities	★	★	★
(k) Cartridge sound library	★	★	★
(l) Number of cartridges employed simultaneously	3	10	10
(m) Number of tapes employed simultaneously	3	10	10
(n) Number of inputs into mixing desk	3	10	10
(o) Mixing desk has	★	★	★
(p) Dialogue equalizers	★	★	★
(q) Graphic equalizers	★	★	★
(r) Matrix gates or expander	★	★	★
(s) General equalizers on each channel	★	★	★
(t) Echo or reverb	★	★	★
(u) Stereo	★	★	★
(v) Dolby	★	★	★
(w) Size of dubbing phase	70' x 20'	100' x 20'	100' x 20'
(x) Size of room	10'	10'	10'
(y) Transfer electronic footcandle counter	★	★	★
(z) Post sync to picture	★	★	★
(aa) Facilities for recording music above the projected film	★	★	★
(ab) Line-up time on head of mix	★	★	★
(ac) Optical neg printing	★	★	★
(ad) RCA	★	★	★
(ae) Western	★	★	★
(af) Other	★	★	★
(ag) Cross modulation detection during transfers	★	★	★
(ah) Transfer from track mix to mono optical	★	★	★
(ai) Dolby camera slave optical printing	★	★	★
(aj) All compression between optical master print and soundtrack and the master mix	★	★	★

Part 2: Sound Studios

See page 10 for more information

These facilities are not available to private producers

(1) Compression (2) Stereo
(3) Stereo (4) Stereo
(5) Stereo (6) Stereo
(7) Stereo (8) Stereo
(9) Stereo (10) Stereo

Services & Facilities Guide

	S.A.	W.D.	N.S.W.
	SAUNDERS TRAINING AND FACILITIES 1000-10000 1000-10000 1000-10000	CHANGING PROJECTION 1000-10000 1000-10000 1000-10000	1000-10000 1000-10000 1000-10000
TRANSFERS			
(a) 1/2" tape to 1/4" mono	★	★	★
(b) 1/4" tape to 1/2" mono	★	★	★
(c) 1/2" tape to 35mm mono	★	★	★
(d) 1/2" tape to 16mm stereo	★	★	★
(e) 1/2" tape to 35mm stereo	★	★	★
(f) Equalizing or filtering during transfers	★	★	Not
(g) Mastering on magnetic tape of each rate	★	★	★
(h) Short listing details, sync pulses, separating, states, etc	★	★	★
(i) TSM Magna transfers	★	★	★
(j) Speed variation during trans of original 1/2"	★	★	★
DURING STUDIOS			
(a) Number of dubbers			
(i) 16mm	5	10	10
(ii) 17.5mm	1		10
(iii) 35mm		4	5
(b) Number that can be interlocked	18	20	20
(c) Rack & Roll dubbing	★	★	★
(d) High speed rewind dubber	★	★	★
(e) Facilities to mix			
onto 35mm			
(i) Single track	★	★	★
(ii) Three track	★	★	★
(iii) Four track stereo	★	★	★
(iv) Six track stereo	★	★	★
(f) Facilities to mix			
onto 16mm			
(i) Single track	★	★	★
(ii) Three track	★	★	★
(g) Three track or single track double-head changer/reel projection facilities			
(i) 35mm	★	★	★
(ii) 16mm	★	★	★
(h) Cartridge sound library	★	★	★
(i) Number of cartridges employed simultaneously	4		
(j) Number of loops employed simultaneously			10
(k) Number of inputs into mixing desk	12	5	12
(l) Mixing desk has			
(i) dialogue equipment	★	★	★
(ii) graphic equalizers	★	★	★
(iii) motor gates or inserts	★	★	★
(iv) general equalizers on each channel	★	★	★
(v) auto or reverb	★	★	★
(vi) extras	★	★	★
(m) Dolby			
(i) Size of dubbing theatre	50' x 20'	15' x 20'	(2)
(ii) Size of screen	10	8' x 8'	(2)
(j) Remote electronic footage counter	★	★	★
(k) Post sync to picture			
(i) dialogue	★	★	★
(ii) FX	★	★	★
(l) Facilities for recording master score in projected film	★	★	★
(m) Line-ups onto head of mix	★	★	★
(n) Optical neg printing			
(i) RCA			★
(ii) Weston			★
(iii) Other			★
(o) Cross-modulation distortion testing facilities			★
(p) Transfer three track mix to mono optical			★
(q) Dolby cinema stereo optical printing			★
(r) AD comparison between optical transfer print and sound track and the master mix			★

Part 2 : Sound Studios

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1000-10000
1000-10000



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Fred Schepisi*Coastguard, p. 11*

When this is over we are going to see, in an exercise, whether it would have been better to pick one area and build all extensions there. That will be very interesting because our transport costs were astronomical. All our vehicles ended up travelling 250,000 km and our petrol bill was around \$70,000. The accommodation was also astounding.

How have your publicity arrangements worked out so far?

Enthusiastically. Schepisi lifts up a copy of the December *Film and Feline* (p. 17) for example, here in the front cover, plus a double-page spread inside, of *Film and Feline*. We are lucky to get four pages in *The Los Angeles Times* in March and there is going to be an article about Australia, which is in fact reprinted through *The Chart of Jennie Blacksmith* and *Sumnerfield*, in the London *Sunday Times'* *Color Supplement*. That had to be worthwhile if I would have thought, but the AFC didn't pay — Phil Lovell and I did.

We have been in a lot of the trade magazines, particularly *Screen International*. As well, the December issue of *Film and Feline* has been sent to the 30 top distributors in the world, and at Milan we gave out kits to the 50 top distributors.

All of this has generated such an awareness that I have already had seven inquiries from overseas.

Overall, publicity will cost us about \$50,000 — that is less than 10 per cent. So it has to be worth it.

John Dugan*Coastguard, p. 11*

"*Dishevels*" has been a projected film for a long time. When did you become involved?

I was brought in to direct the film at the end of last year. Max Gillies and John Tinlin were appointed administrators of Prism Factory Productions, which is the filmmaking arm of the Prism Factory. It has been their role to get the film off the ground and they are now functioning as associate-producers. John Wiley will produce.

As for the script, Jack wrote the first few drafts, and subsequently, it has passed through a number of further drafts after discussions Jack has had with Max Gillies, myself and John Wiley.

What market is the film aiming at? Presumably, the theatre-going audience wouldn't be sufficient in itself...

In terms of the number of people who have seen it, *Dishevels* is probably the most



The film for Jennie Blacksmith. The Chart of Jennie Blacksmith.

Do you intend to premiere the film at Cannes?

We are aiming for the Corporation and everything is geared for that. We will have a line-out at the beginning of January and a prize by the second week of March. Sure the film has to be good enough, and if it is, we will capitalise on it.

If it isn't accepted into Competitions at the Directors' Fortnight, either because it is not good enough or because we are too late, then we won't show the film at Cannes.

There were some experiments done, through Dennis Davison, with a Canadian film at Cannes last year, and they got better inquiries by not competing in the market place, where you have dollars running in and looking at your film for 40 minutes and then disapproving.

How important is recognition overseas to a film's release here?

I think *The Last Wave* is the one that stands to be the most successful out of this. Devil's

Playground so far has been a marketing failure overseas.

I have always had a philosophy that you should get an international reputation for your film because it helps in Australia. There is one question that words and festivals help Devil's Playground locally. In fact, I am sure they were responsible for it being released.

You don't agree with Ken Hall that the Directors' Fortnight is the film of death...

No. We were shown late in the festival and so we were not able to sell or show it before the screening, that disadvantaged us. But probably we would have been disadvantaged anyway — that is what I have to work out.

1976 was my first time at Cannes and I was experimenting with everything because I didn't really want to sell that film, I also wanted to learn.

If I had gone with *Jessamine* Screened it, probably would have been sold in every area that *People and Cabbies* were, and probably for a third price — which is why I

didn't go with her. The agent I picked, however, was a big mistake.

Devil's Playground was the kind of film that nobody thinks is commercial until it goes on. For example, the treatment Columbia gave it in Britain wasn't the greatest, but it ran more weeks at the Warren West End.

Will you see anything back from it?

I don't think so. It grossed around 10,000 pounds, but they spent nothing on advertising. Nick Tate drove them mad but finally something was done for the media, and the film's box-office went up immediately.

We think we are treated badly overseas, but it is not just that we are not treated specially, and I think you are led to believe you are going to be. So you have to find people to look after you, and at the moment I have people looking after me very well in Britain and elsewhere.

What ratio do you envisage between the Australian and the world-wide grosses?

On Devil's Playground I thought we would get three quarters of our money back here and end up with double our money back from overseas. It turned out that we got all our money back here and nothing from overseas.

With *Jessamine*, Hayes is doing a fantastic job. The effort, energy and imagination they are putting in is extraordinary. I think the film is going to be a bonanza. *

successful theatrical event in Australia's history. I understand it has been seen by more than 150,000 people. Because it's been so universally well-liked, I think a large number of the people who have seen the play will want to see the film. This is a good start. Obviously we want everyone else to see it too.

Isn't there a danger that they will be expecting a film version of the play?

They probably will, and in publishing the film we will have to indicate that it is going to be very different to the play. Besides, it is comedy, and if it works it should have very wide appeal. However, I would also like to capture some of the feeling of the play, like for example *Amesrod* and *The Fineman's Ball*, and the play *Under Milk Wood* — although a bit more satirical than these. I see the film as having much broader possibilities than simply a stage-style other comedy which some people seem to be expecting.

In the city, people associate generally in groups of their own kind. It is a country town, the population is too small for this, and there's generally a greater mixing. I would like to enjoy and capture this diversity of types — in a heightened reality certainly, but one that doesn't lose touch with realistic human roots. I hope we can create a good deal of warmth and empathy — as we tried to in *Month to Month*.

Are you shooting on location?

Yes, it will be filmed entirely on *Dishevels*. We have been up there looking around the place and the town is suited to the idea. *Dishevels*, the play, was taken there a couple of years ago and played three sold-out nights. Everyone liked it, and looked forward to the film putting *Dishevels* on the stage.

Have you finalised a budget for the film?

Yes, \$350,000 — which is a lot

of money. It is very difficult to put it below that, simply because of the size of the cast and the associated expenses of accommodation, transporting and feeding that number of people. There are more than 30 large speaking parts, and a lot of extras.

Have you raised all of the money?

Most of it, there is still some private money to raise.

Will the crew be of a similar size to that on "Month to Month"?

A bit larger in the Art Department/Costumes/Props area, but a number of the same people: Tom Cowan will be shooting it, Lloyd Corbett will do the sound, Vicki Medley will be production manager.

Probably seven or eight people from *Month to Month* will be working on it — the crew on *Month* was very good. I was delighted to work with Tom again — we had worked together once on *Banger Betsys* in 1970. *

Services & Facilities Guide

	NSW	VIC	SA	TAS
	Audio Visual 1000 Sydney Road Adelaide 5000 08 8362 1000 08 8362 1001	Audio Visual 1000 Sydney Road Adelaide 5000 08 8362 1000 08 8362 1001	Audio Visual 1000 Sydney Road Adelaide 5000 08 8362 1000 08 8362 1001	Audio Visual 1000 Sydney Road Adelaide 5000 08 8362 1000 08 8362 1001
CAMERAS				
16mm				
Video	*	*	*	*
Sound	*	*	*	*
35mm				
Video	*	*	*	*
Sound	*	*	*	*
LENSES				
16mm				
Wide angle	*	*	*	*
Zoom	*	*	*	*
Telephoto	*	*	*	*
Super speed	*	*	*	*
Accessories				
Extension				
Zoom A-D				
Other	*			*
35mm				
Wide angle	*	*	*	*
Zoom	*	*	*	*
Telephoto	*	*	*	*
Super speed	*	*	*	*
Accessories				
Extension		*		
Zoom A-D				
Other	*		*	
GRIP EQUIPMENT				
Drones	*	*	*	*
Cranes	*	*	*	*
Trucks	*	*	*	*
Scapholds	*	*	*	*
Suction grips	*	*	*	*
Helicopter mounts	*	*	*	*
Body mounts	*	*	*	*
SOUND				
Recorders	*	*	*	*
Microphones	*	*	*	*
Flapjacks	*	*	*	*
Studio monitors	*	*	*	*
Wireless talkers	*	*	*	*
Live mixing	*	*	*	*
LIGHTING				
AC generators	*	*	*	*
DC generators	*	*	*	*
ACPs	*	*	*	*
Quartz lights	*	*	*	*
Lighting tracks	*	*	*	*
EDITING				
Field editing	*	*	*	*
Monitors	*	*	*	*
Synthesizers	*	*	*	*
Viewers	*	*	*	*
Splicers	*	*	*	*
Re-winders	*	*	*	*

Part 3: Equipment Rentals

LADY INTO FOX



CANNES
Australian Film
Commission
Room 120
Carlton Hotel

AUSTRALIA
Vixen Films
107 Powlett St
East Melbourne 3002
Victoria Tel 4694391

Based on the book by David Garnett

Produced by Joanne Lane

Screenplay by Tony Morphet and Joanne Lane

Principal Photography commences October 1978

MICHAEL CRAIG ● ROBYN NEVIN ● SIMON BURKE

THE IRISHMAN

FROM THE
AWARD
WINNING
BEST SELLER
A
VERY SPECIAL
MOTION
PICTURE



with
GERARD KENNEDY ● LOU BROWN ● TONY BARRY
BRYAN BROWN ● TUI BOW ● ANDREW MAGUIRE

Produced by ANTHONY ROCKLEY Written and Directed by DONALD CRONIN

Adapted from the novel "THE IRISHMAN" by ELIZABETH O'CONNOR

Music composed by CHARLES MARAWOOD

A Sunset Home Films ● South Australian Film Corporation production  GPO Film Distributors

SALES

Europe and Latin America:

Jocelyn Seawell,

Sunset Films,

95 Rue Pierre Charron,

PARIS 15008

At Cannes: Carlton Hotel.

Anthony Rockley — Producer

Donald Cronin — Director

At Cannes:

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Crown Lager



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